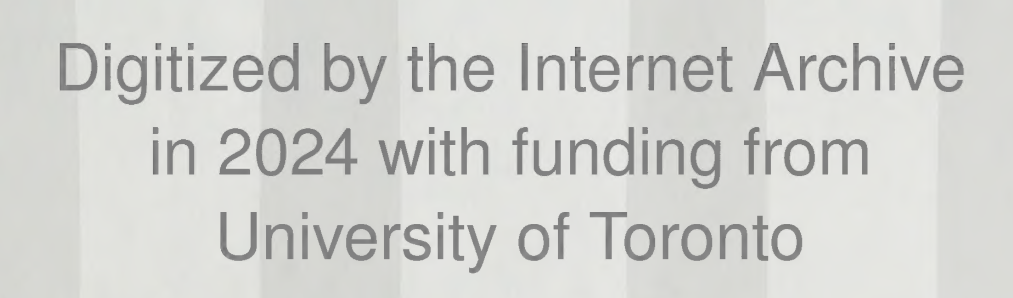


Bach, Johann Sebastian
[Aria mit 30 Veränderungen,
Harpsichord; arr.]
Aria mit 30 veränderungen.
Die Goldbergschen Variationen







ARIA
MIT 30 VERÄNDERUNGEN
(die Goldbergschen Variationen)

von

JOH. SEB. BACH

für

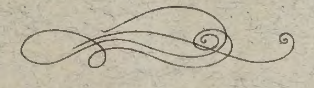
zwei Klaviere bearbeitet

von

JOSEF RHEINBERGER

revidiert von

MAX REGER



Preis für 2 Exemplare M 12._ nº

LEIPZIG, FR. KISTNER

10724

C.G. RÖDER G.M.B.H., LEIPZIG

ARIA

MIT 30 VERÄNDERUNGEN

(die Goldbergschen Variationen)

von

JOH. SEB. BACH

für

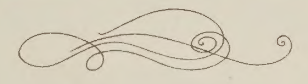
zwei Klaviere bearbeitet

von

JOSEF RHEINBERGER

revidiert von

MAX REGER



Preis für 2 Exemplare M 12._n°

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C.G.RÖDER G.M.B.H., LEIPZIG

Vorwort
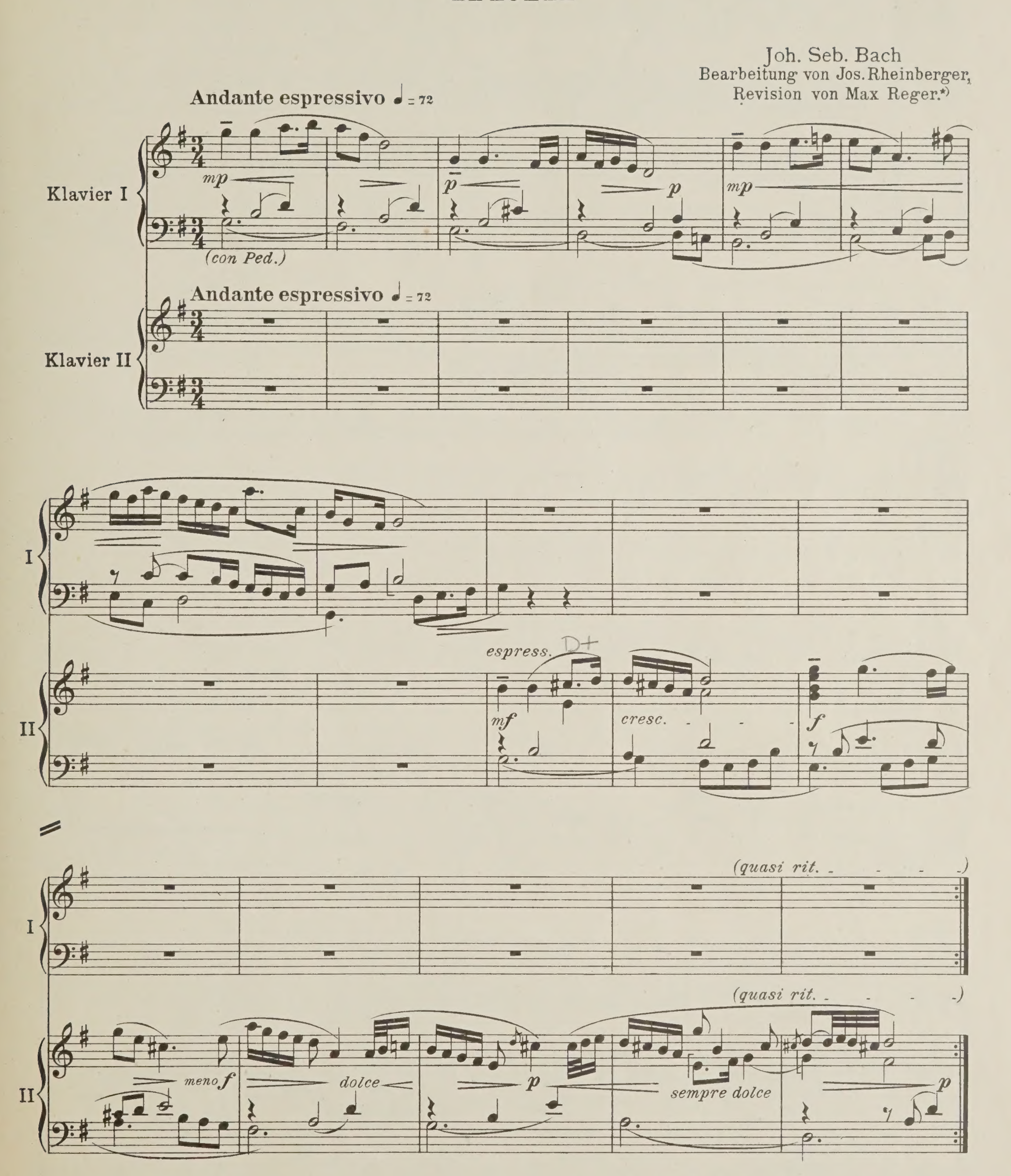
Zu dem Bedeutendsten, was J. S. Bach für Klavier geschrieben, zählen die „Goldbergschen Variationen"— Aria mit 30 Veränderungen. Wenn dieses großartige Werk bis auf den heutigen Tag mehr nur theoretisch gewürdigt als gespielt wurde, so hat dies seinen triftigen Grund in dem Umstande, daß es für ein Klavier mit zwei Manualen geschrieben ist— ein Instrument, das man längst nicht mehr kennt. Möge nun vorliegende pietätvolle Bearbeitung für zwei Klaviere dazu dienen, Musiker und Musikfreunde mit diesem Schatze echter Hausmusik bekannt und vertraut zu machen.

München im Mai 1883 *Josef Rheinberger*

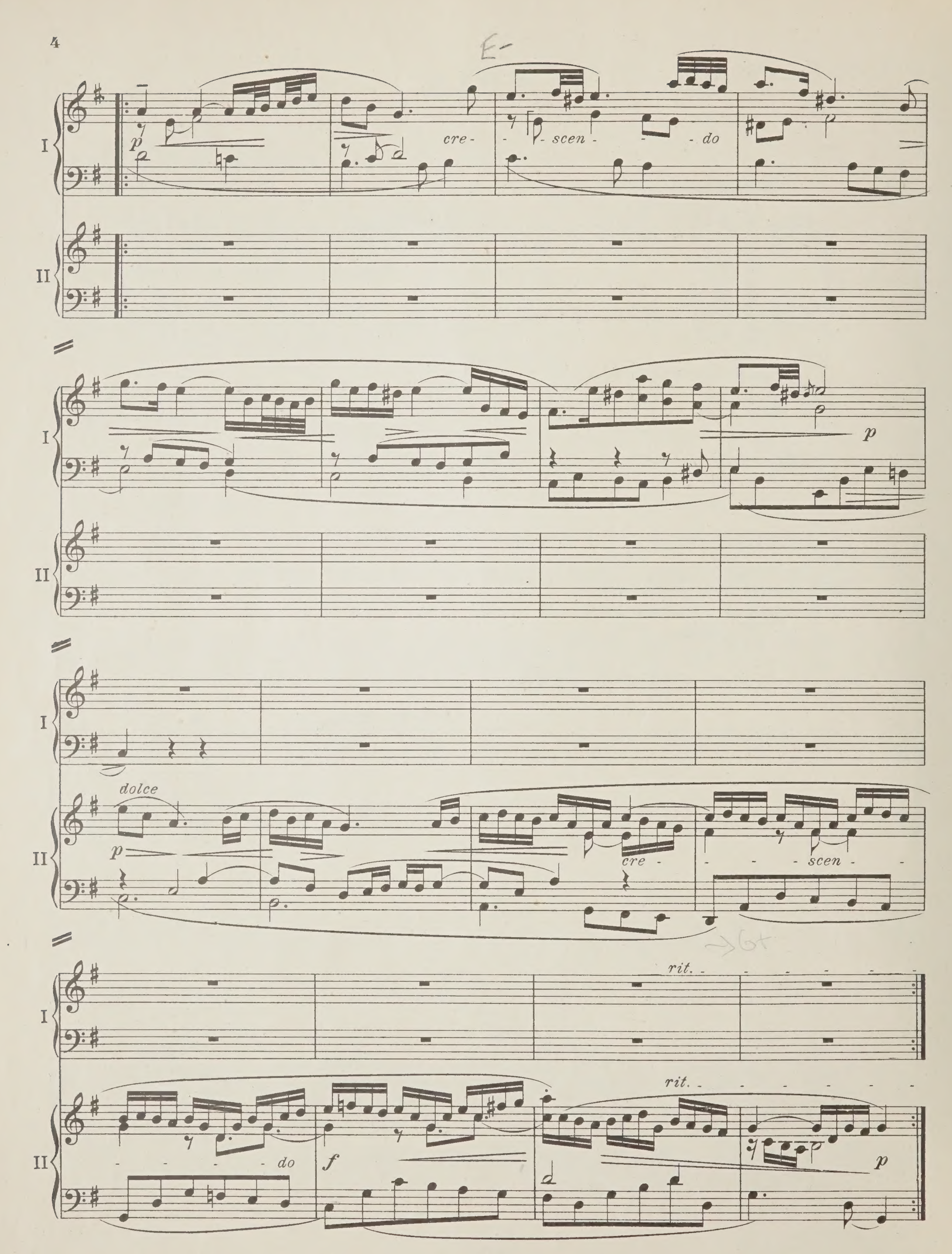


ARIA

Joh. Seb. Bach
Bearbeitung von Jos. Rheinberger,
Revision von Max Reger.*)

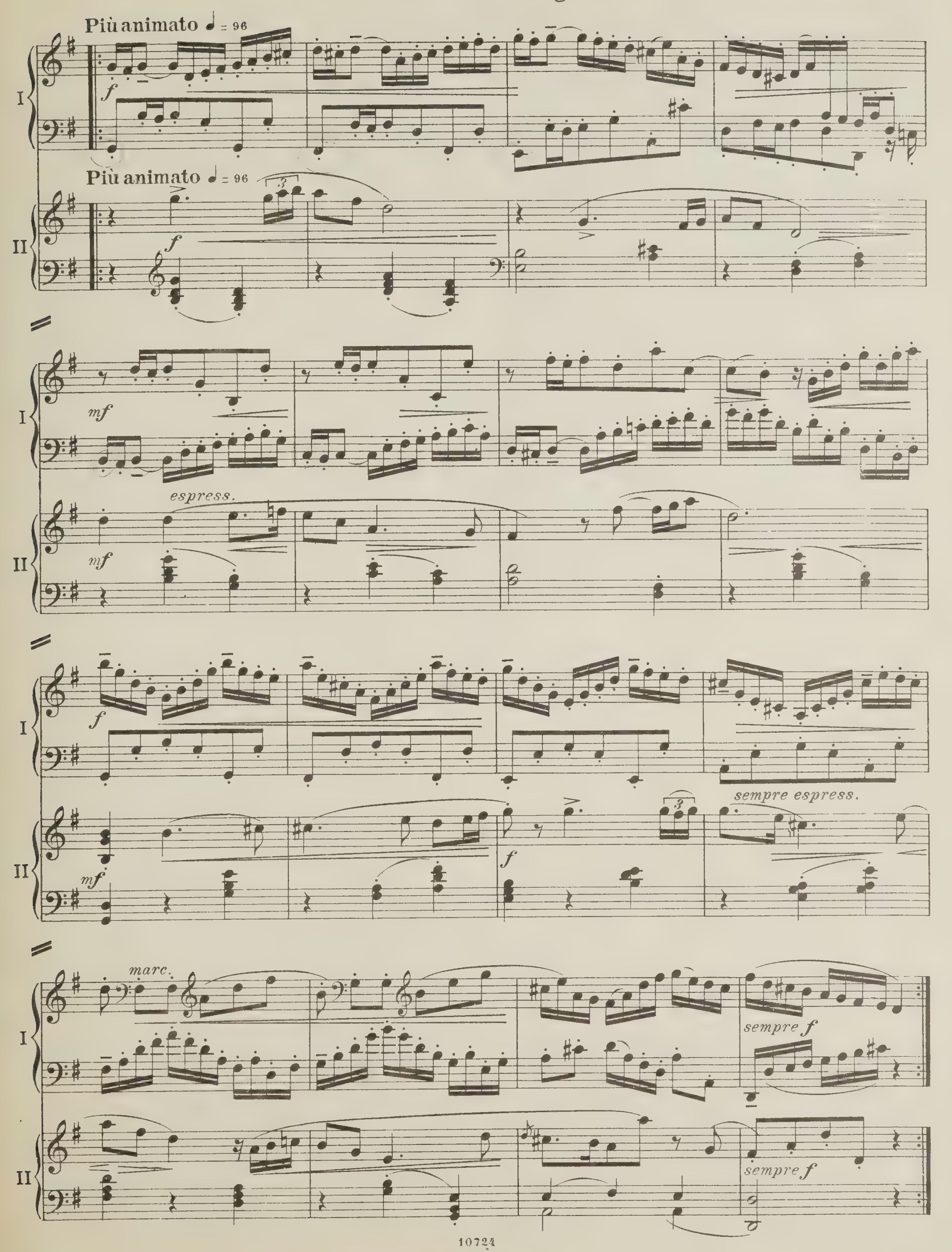


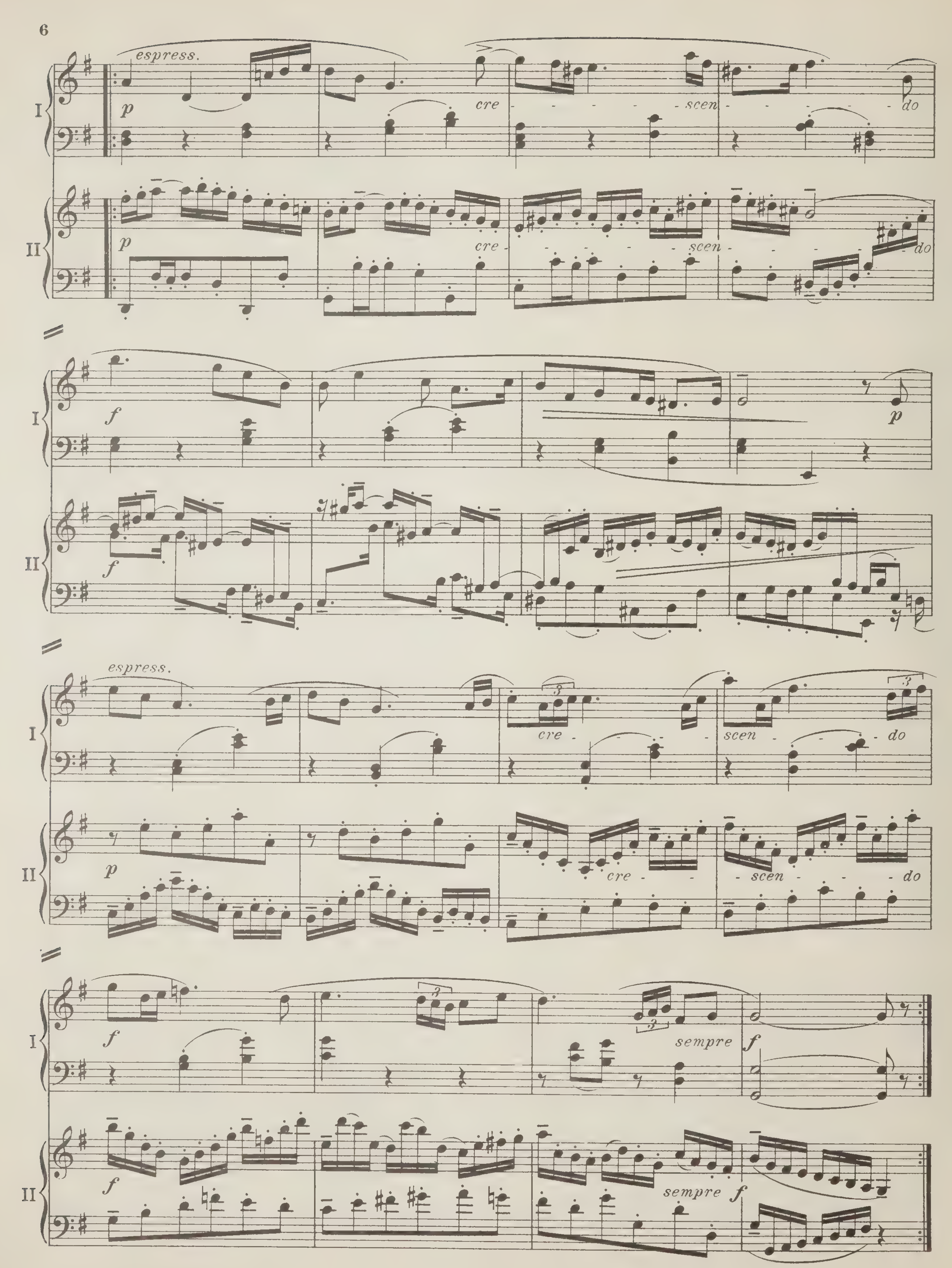
Leipzig, Fr. Kistner



I
II
p
cre - - scen - - do
p
dolce
p
cre - - scen - - do
f
p
rit.
rit.

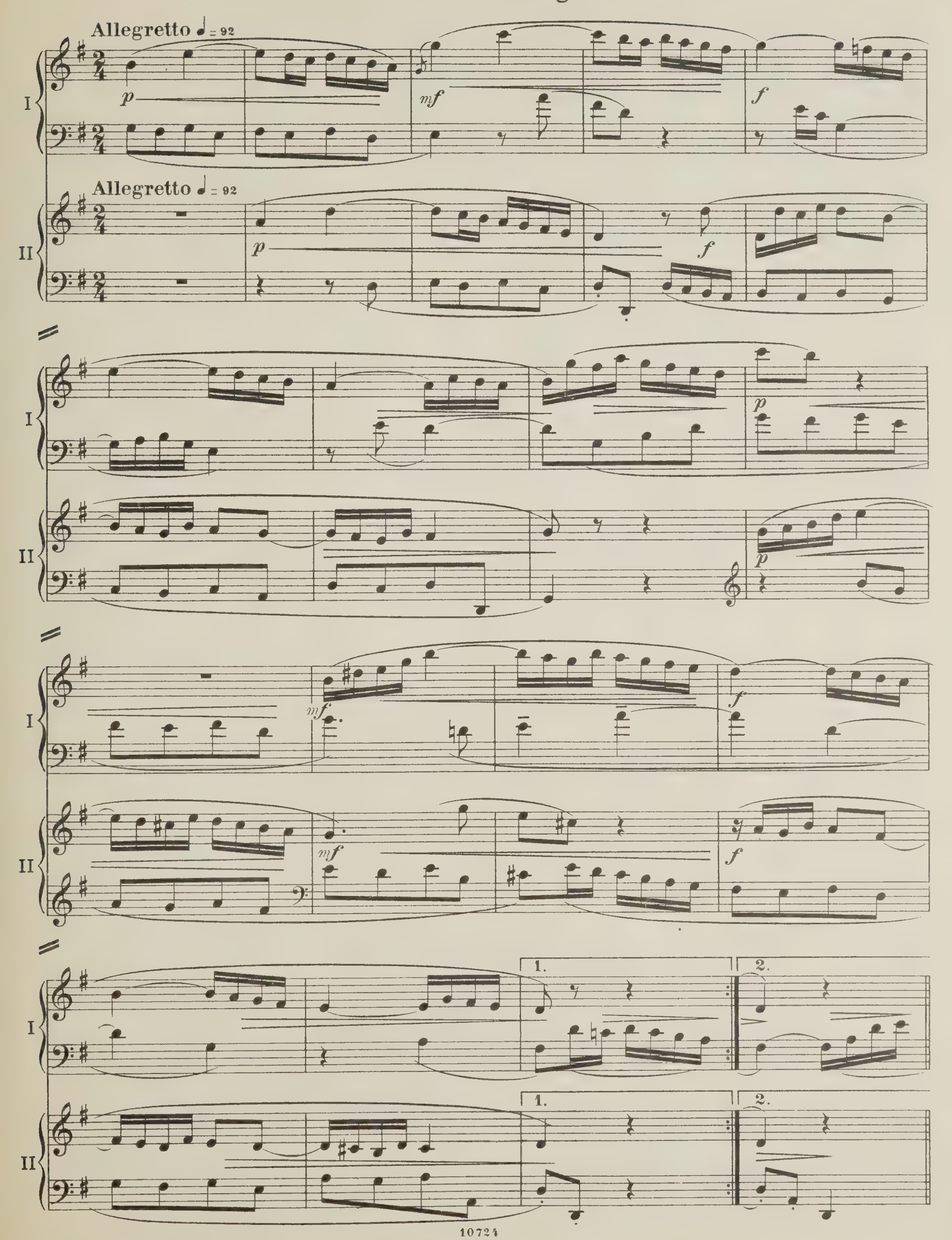
1. Veränderung

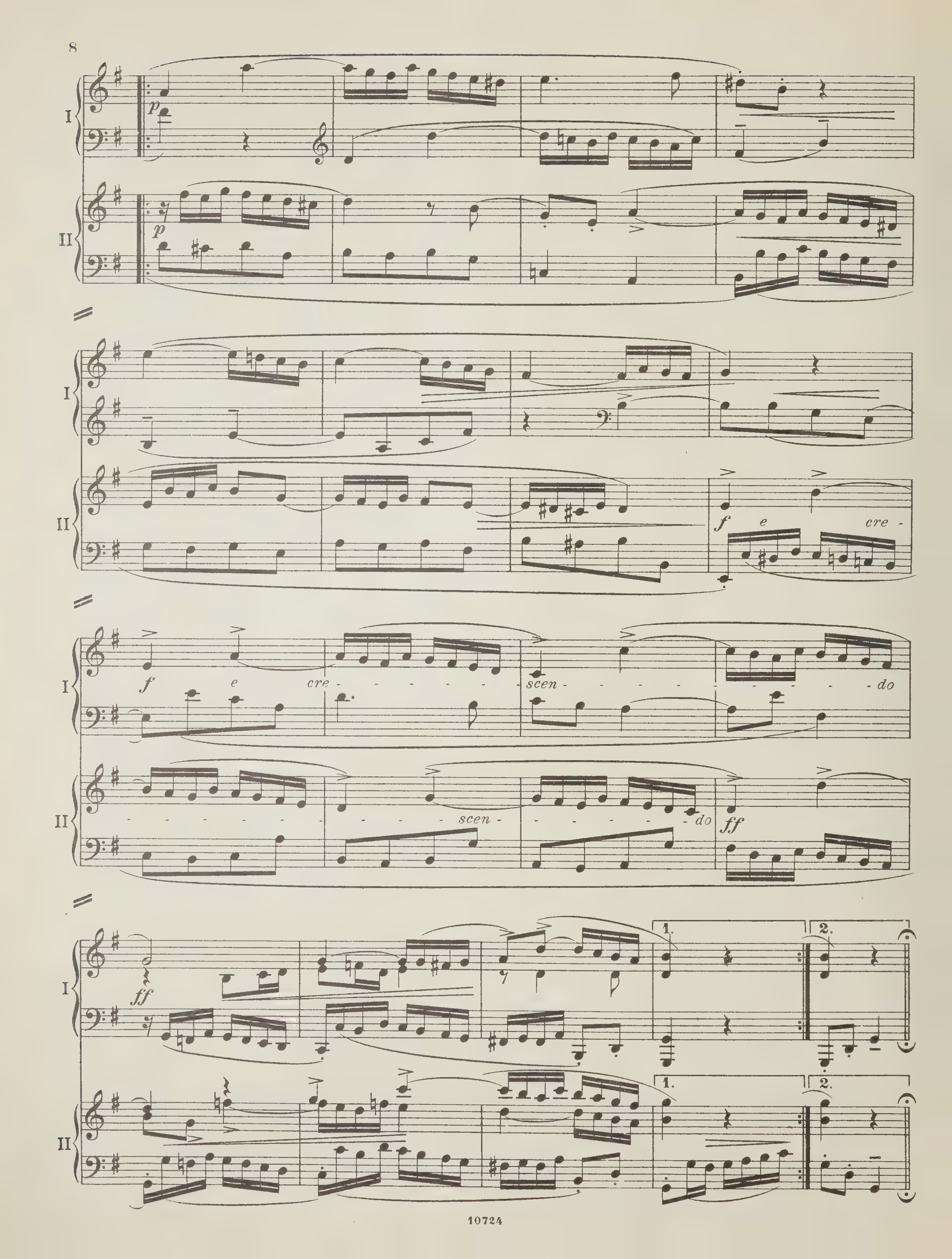




espress.
p
cre - - - scen - - - do
I
II
p
cre - - - scen - - - do
f
I
p
II
f
espress.
I
cre - - scen - - do
II
p
cre - -
- scen - - do
f
I
sempre f
II
f
sempre f

2. Veränderung




I
II
p
f
e
cre
scen
do
ff
1.
2.

3. Veränderung

Canone all' unisono
Andantino ♩. = 60

I

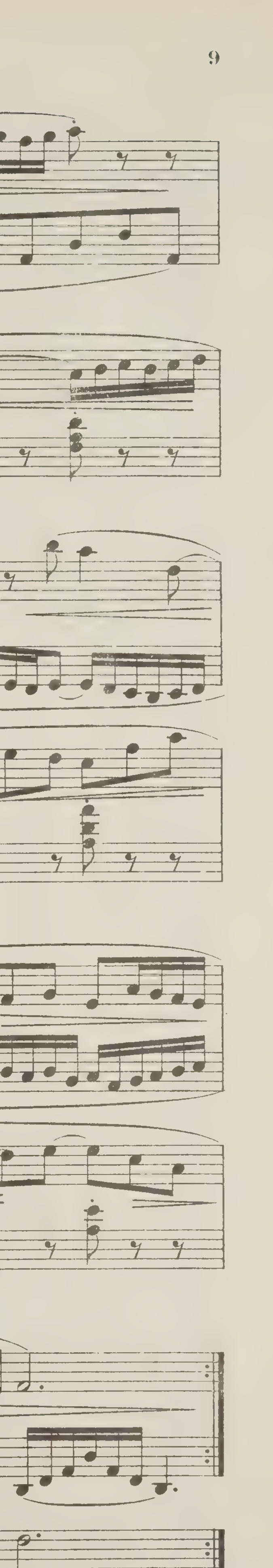
p dolce

Canone all' unisono
Andantino ♩. = 60

II

quasi pp

dolce



mf

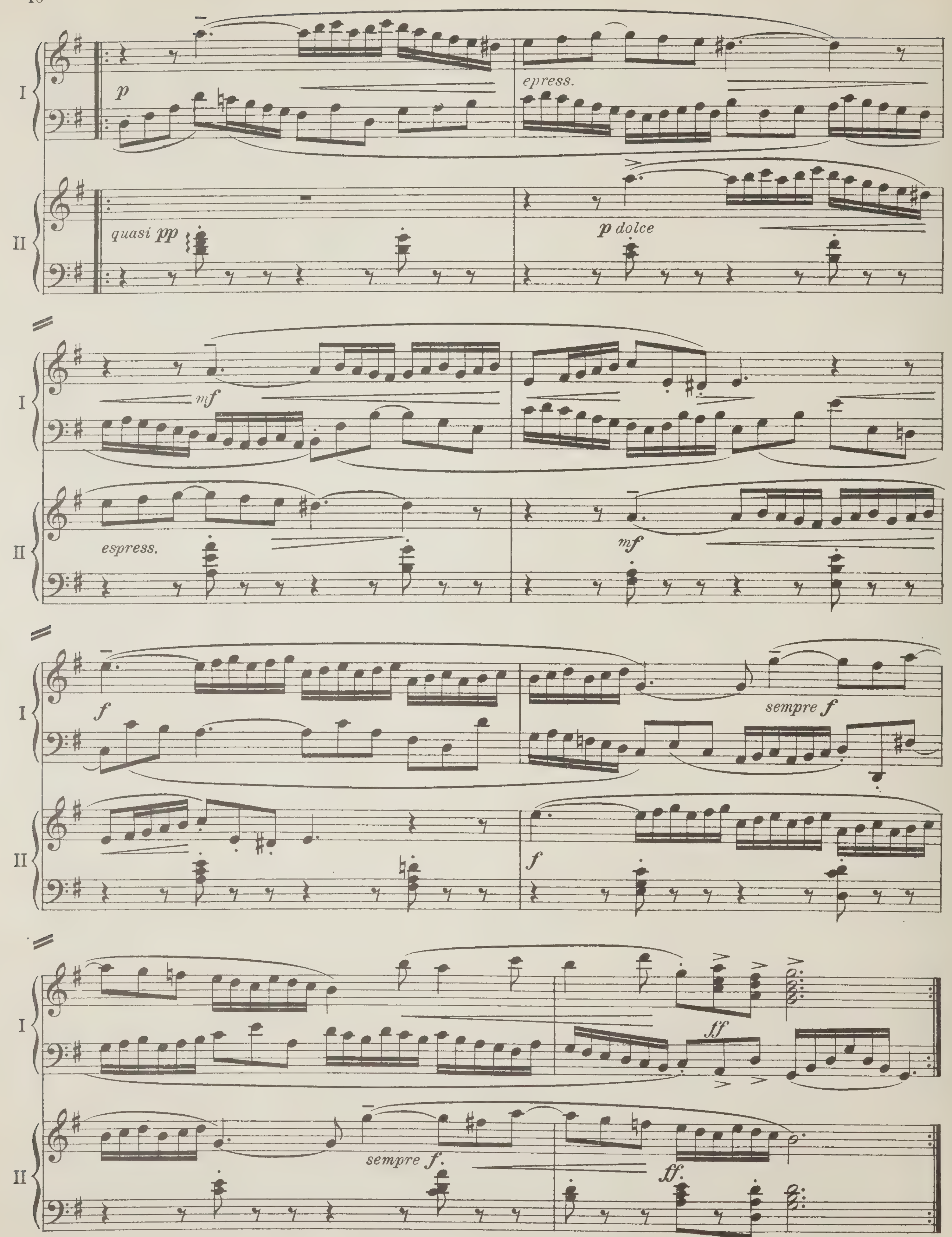
mf

f

f

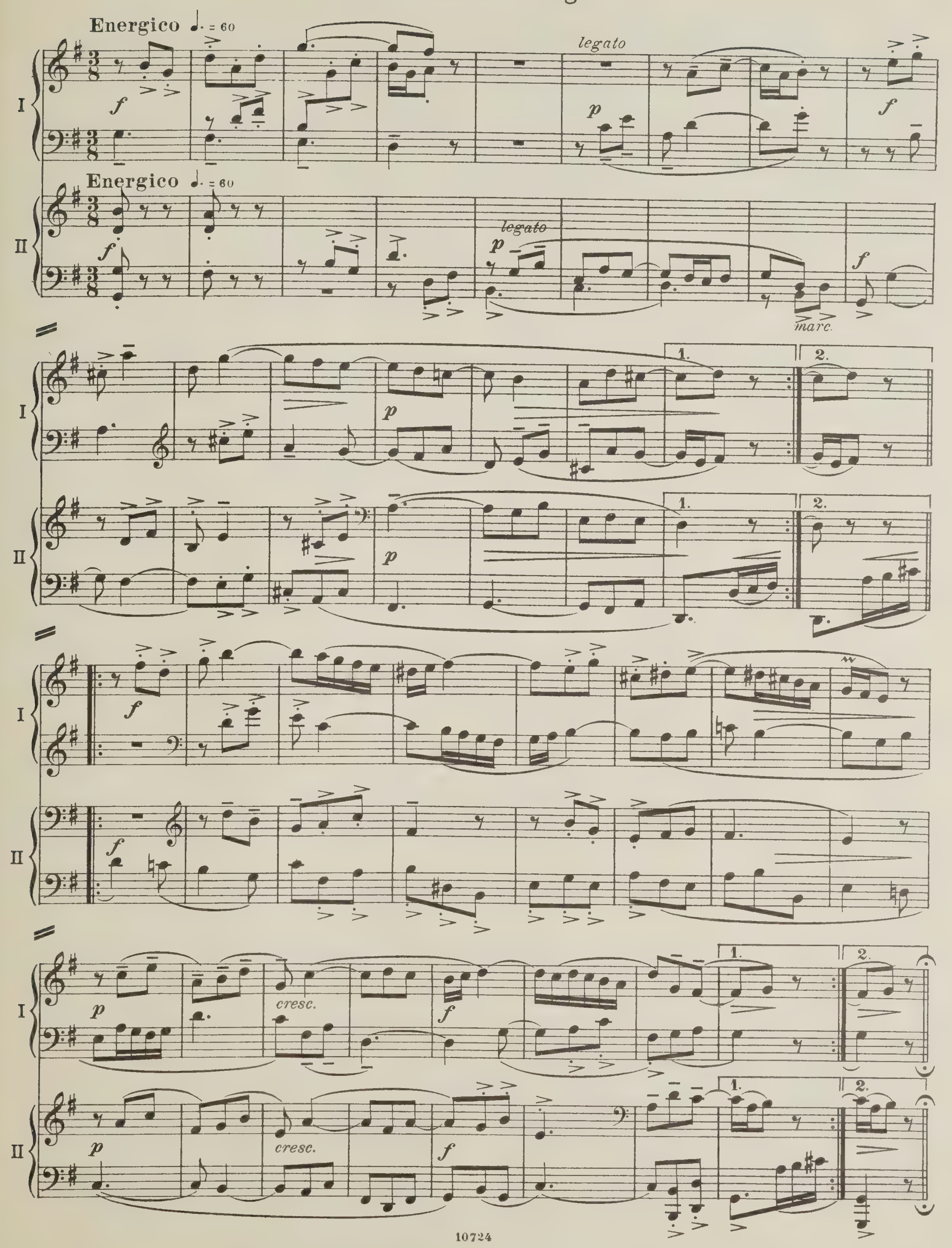
f

sempre f



I
II
p
epress.
quasi pp
p dolce
mf
espress.
mf
f
sempre f
f
ff
sempre f.
ff.

4. Veränderung





Con fuoco ♩ = 120

I

f

Con fuoco ♩ = 120

II

I

sempre f

II

sempre f

I

p

cre - - - scen - - - do

II

p

cre - - - scen - - - do

I

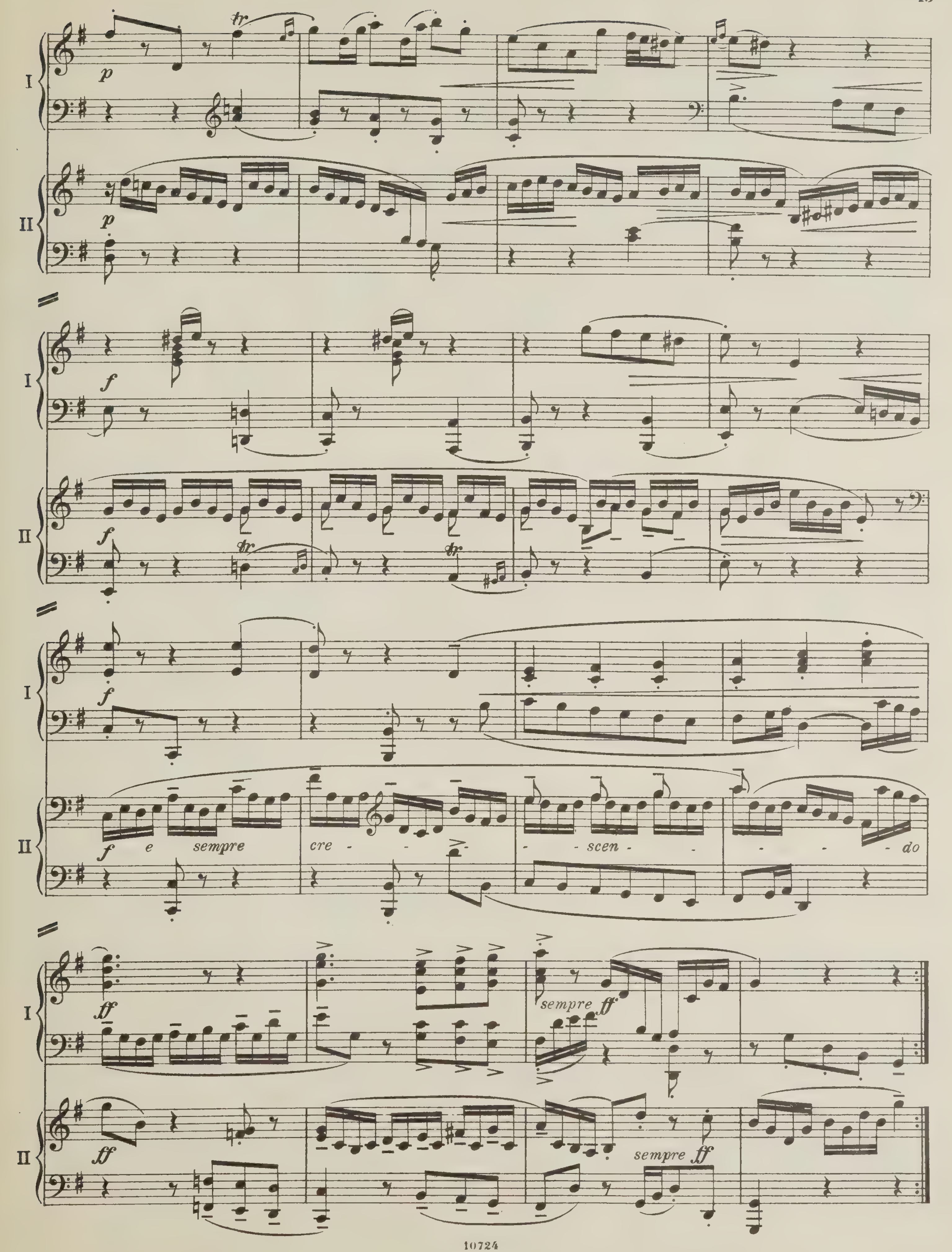
f

sempre f

II
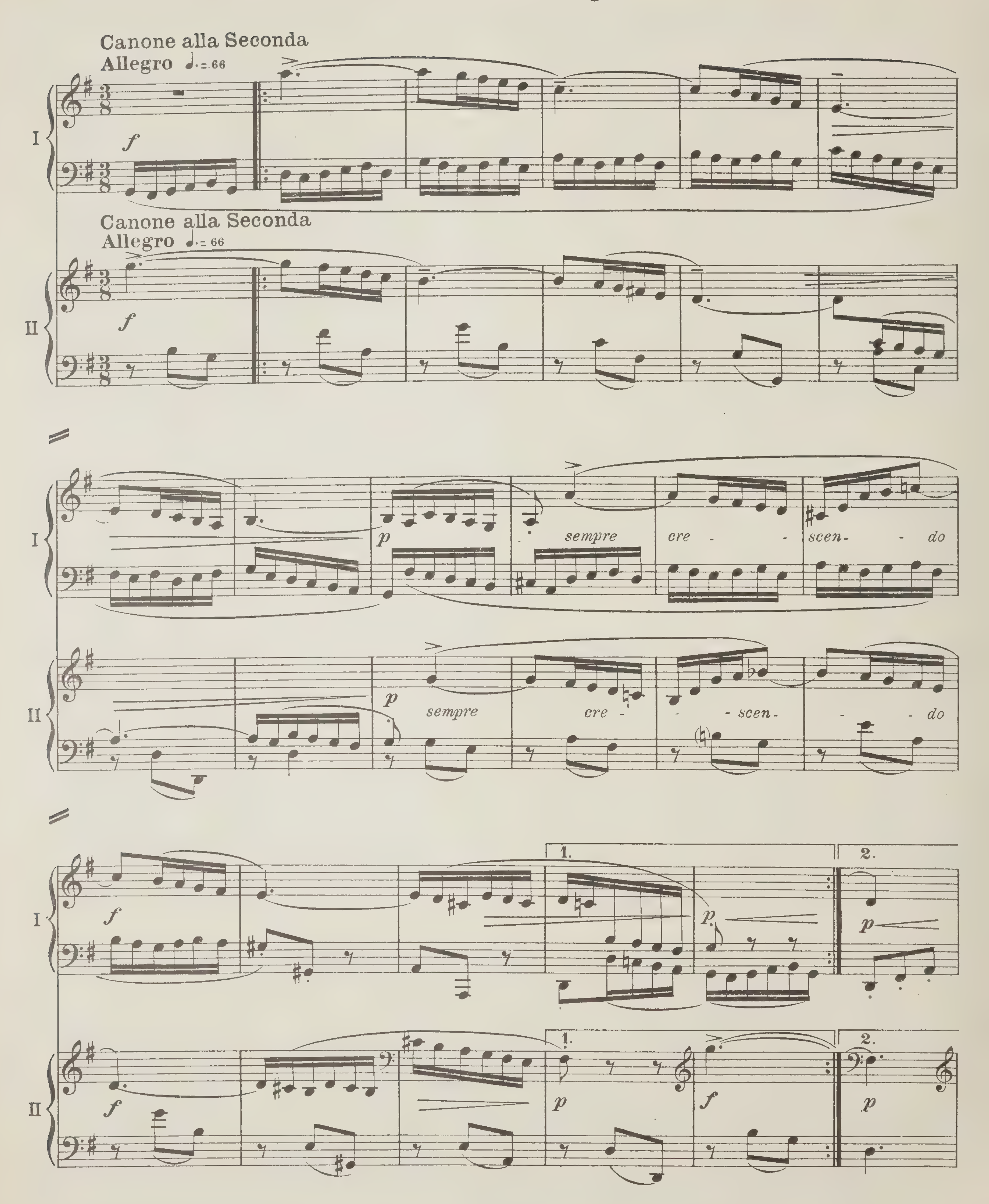
f
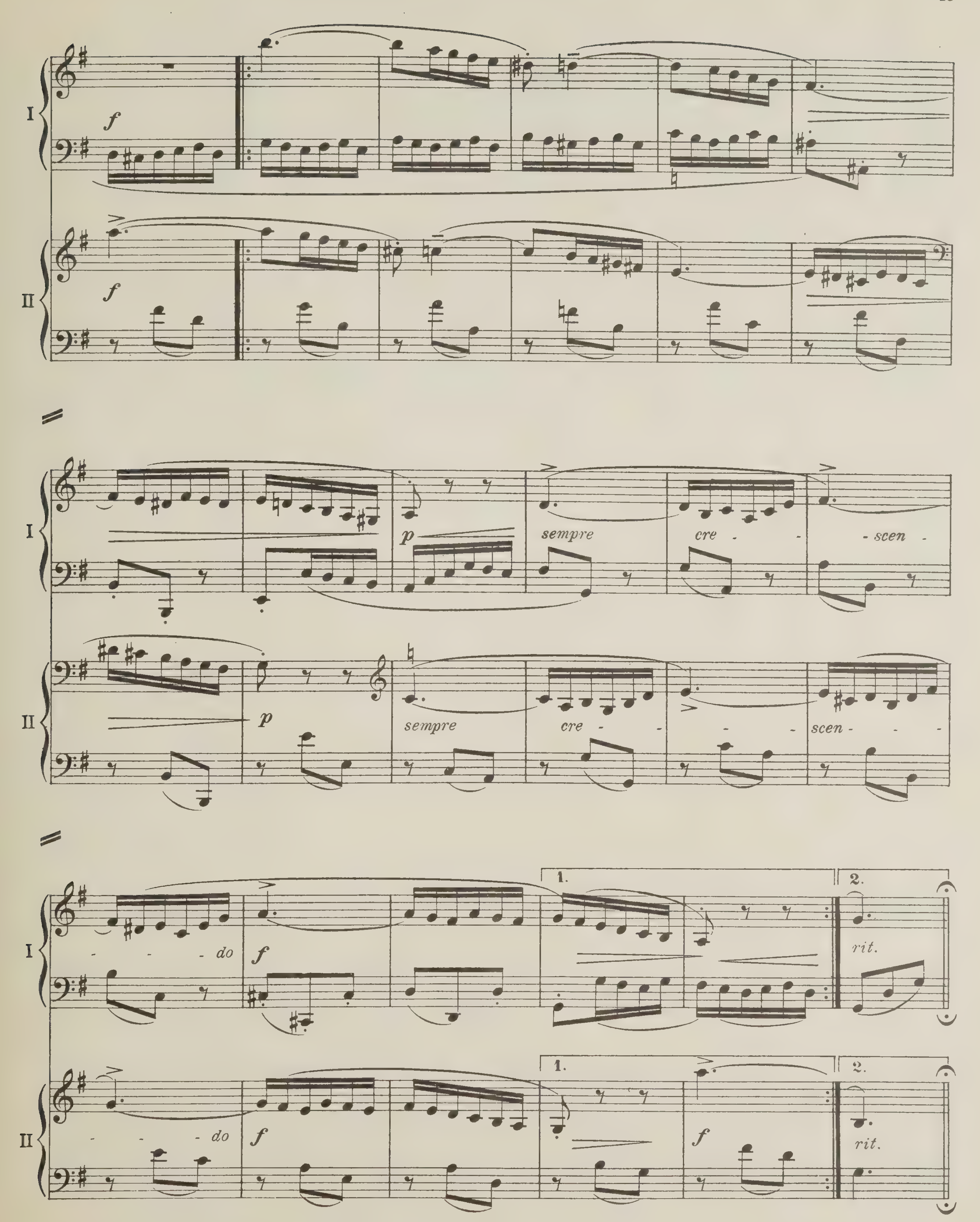
sempre f



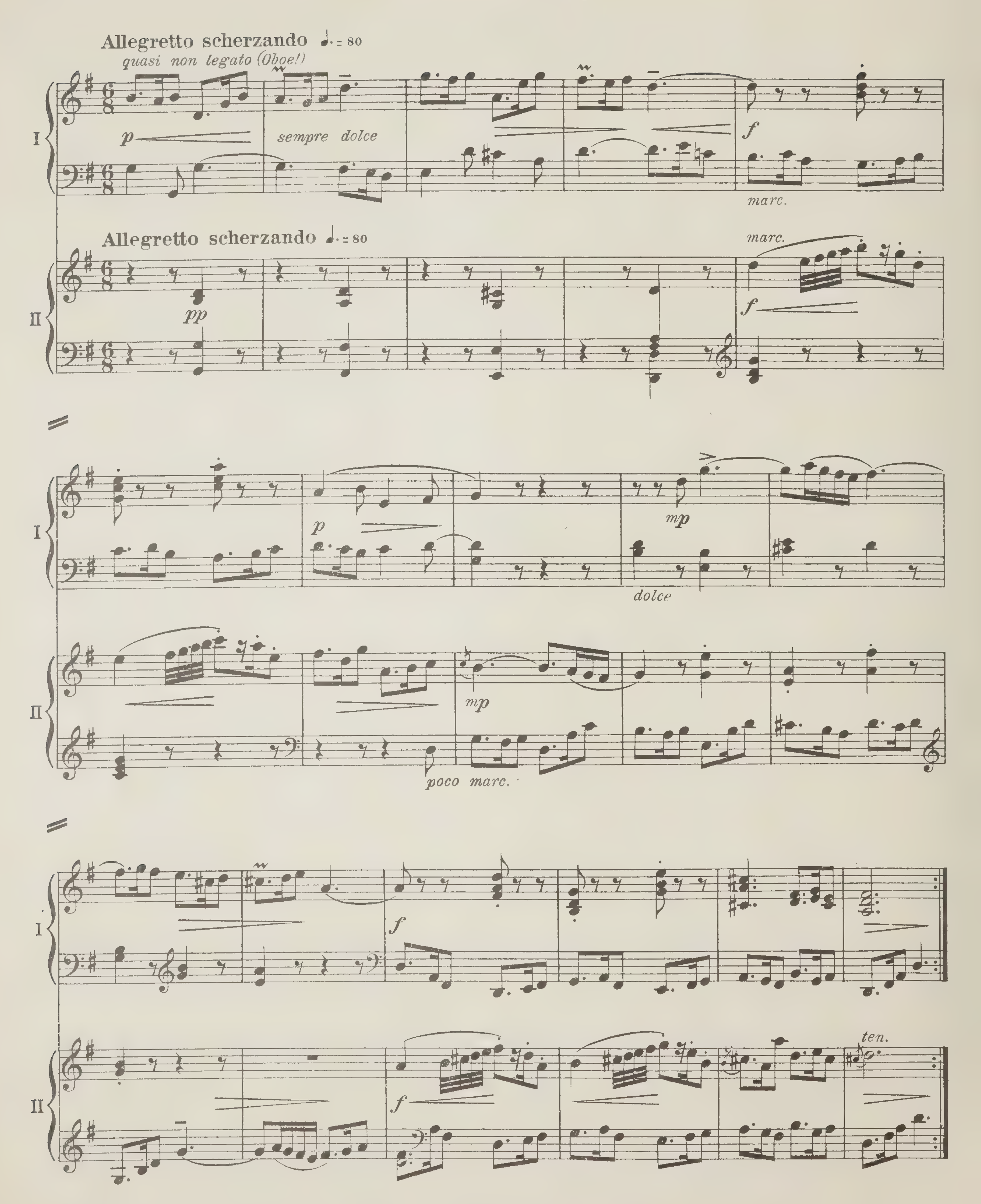
I
II
p
f
ff
e sempre
cre - scen - do
sempre ff

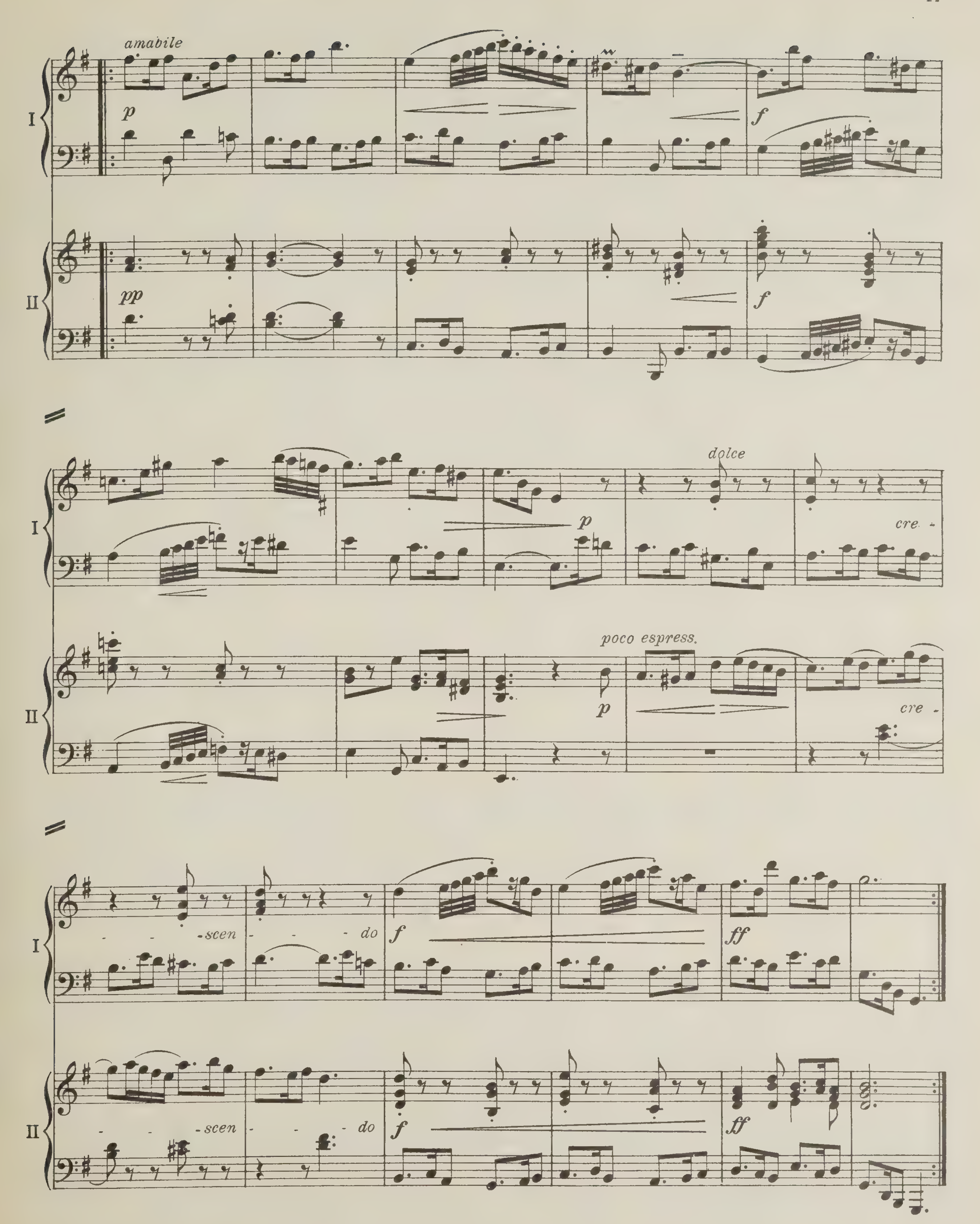
6. Veränderung



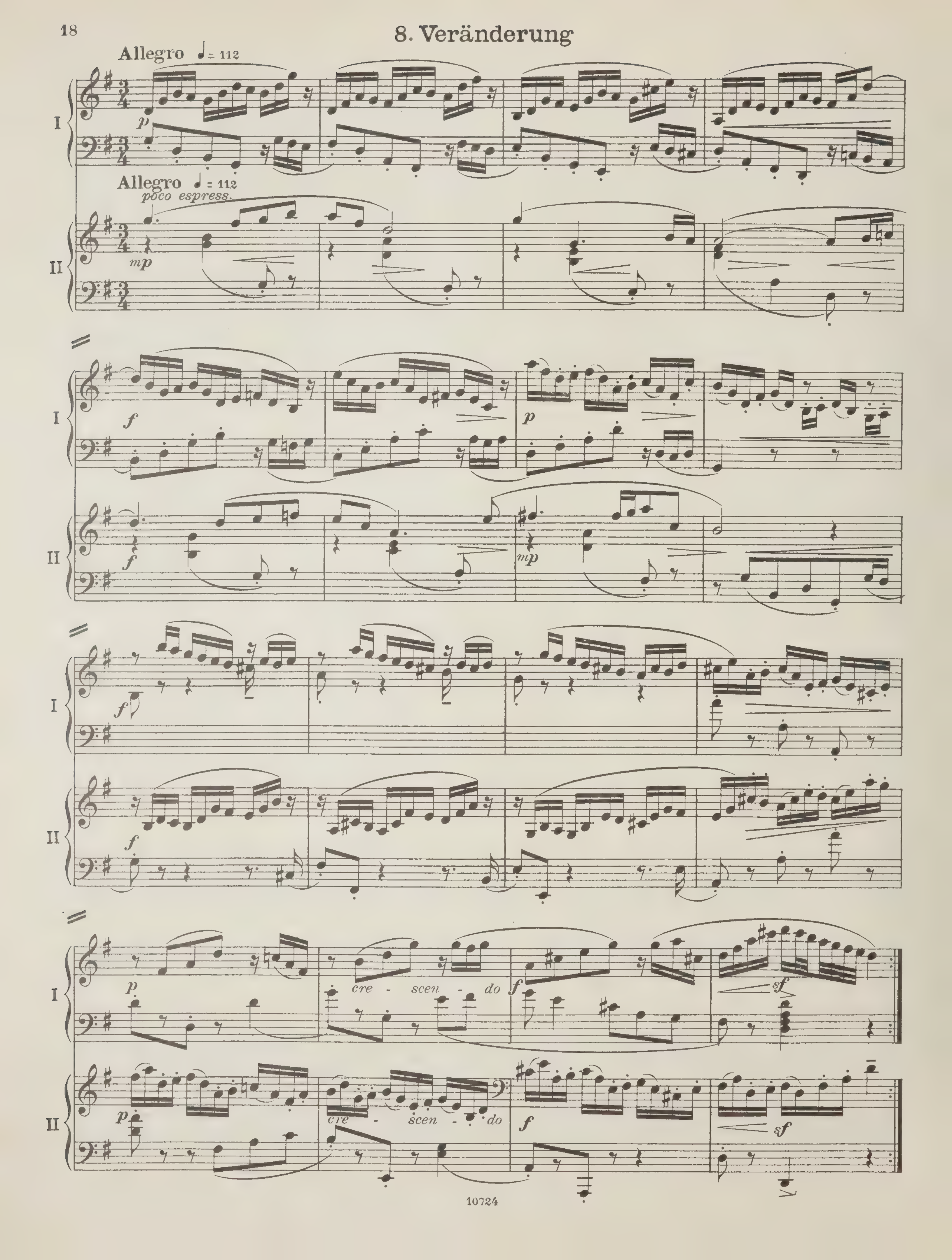

I
II
f
f
p
sempre
cre
scen
p
sempre
cre
scen
do
f
1.
2.
rit.
do
f
1.
f
2.
rit.

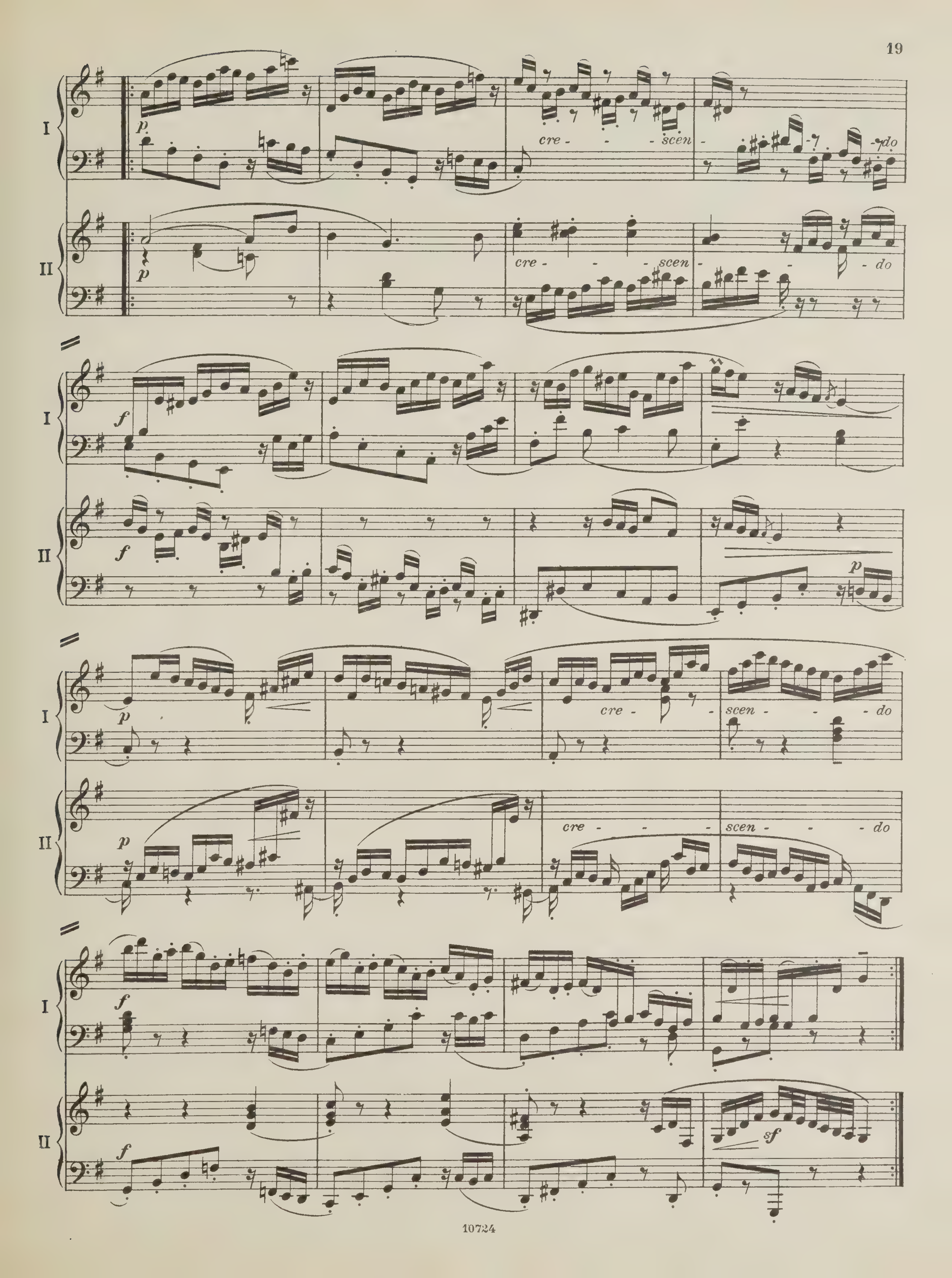
7. Veränderung



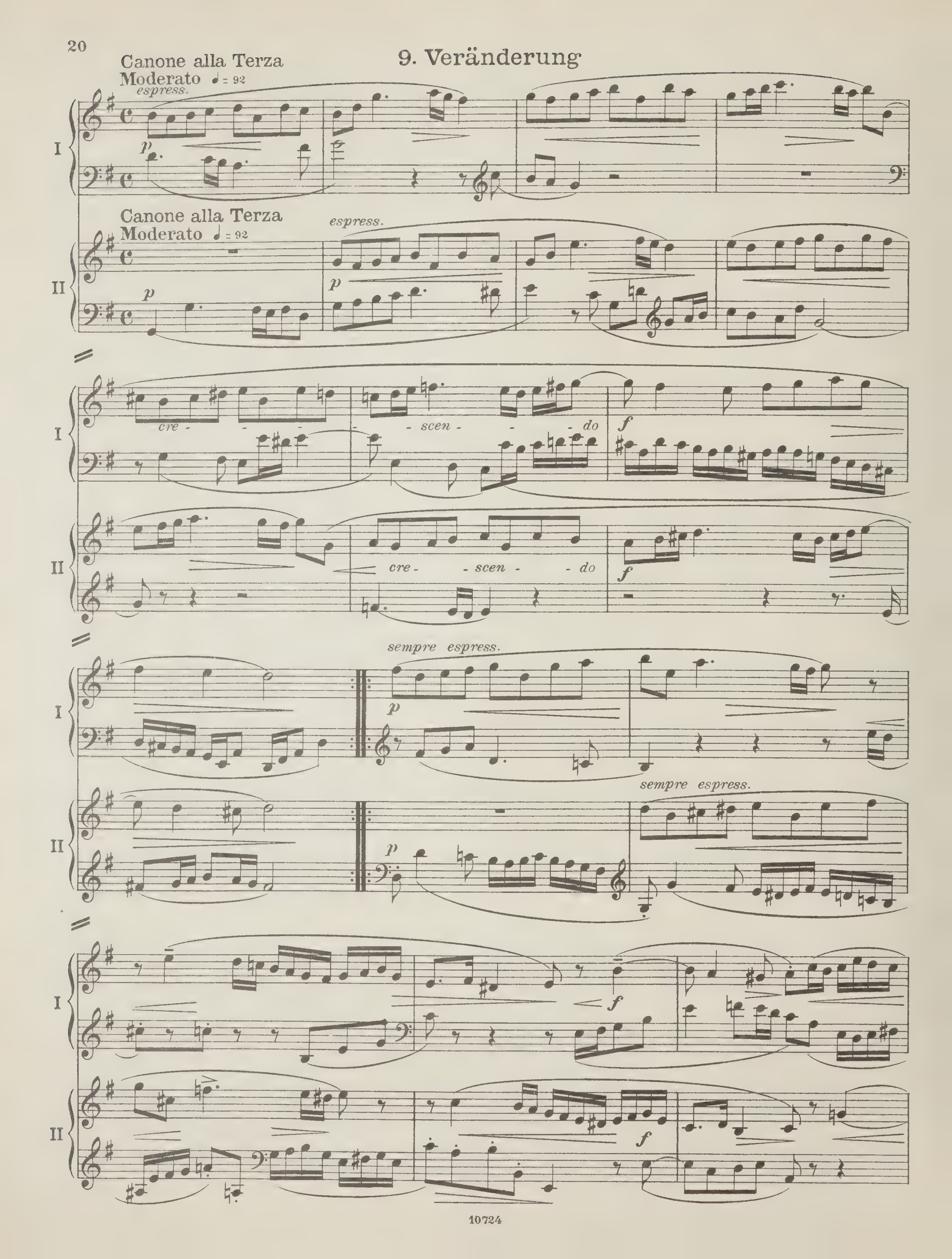

amabile
p
f
I
pp
II
f
dolce
p
cre -
poco espress.
p
cre -
- scen - do
f
ff
I
- scen - do
f
ff
II

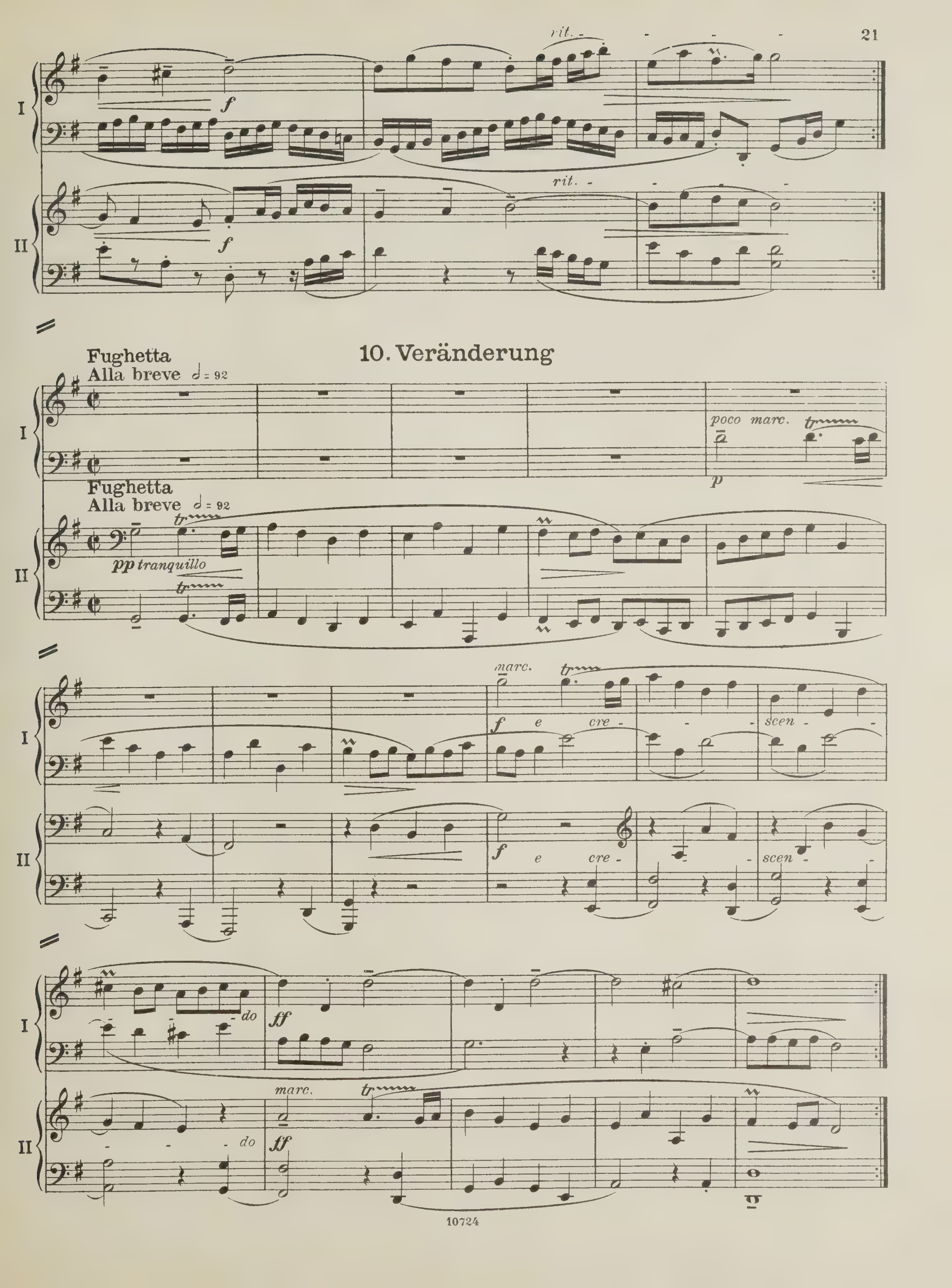
8. Veränderung




I
II
p
cre - - - scen - - do
f
cre - - scen - - do
sf

9. Veränderung
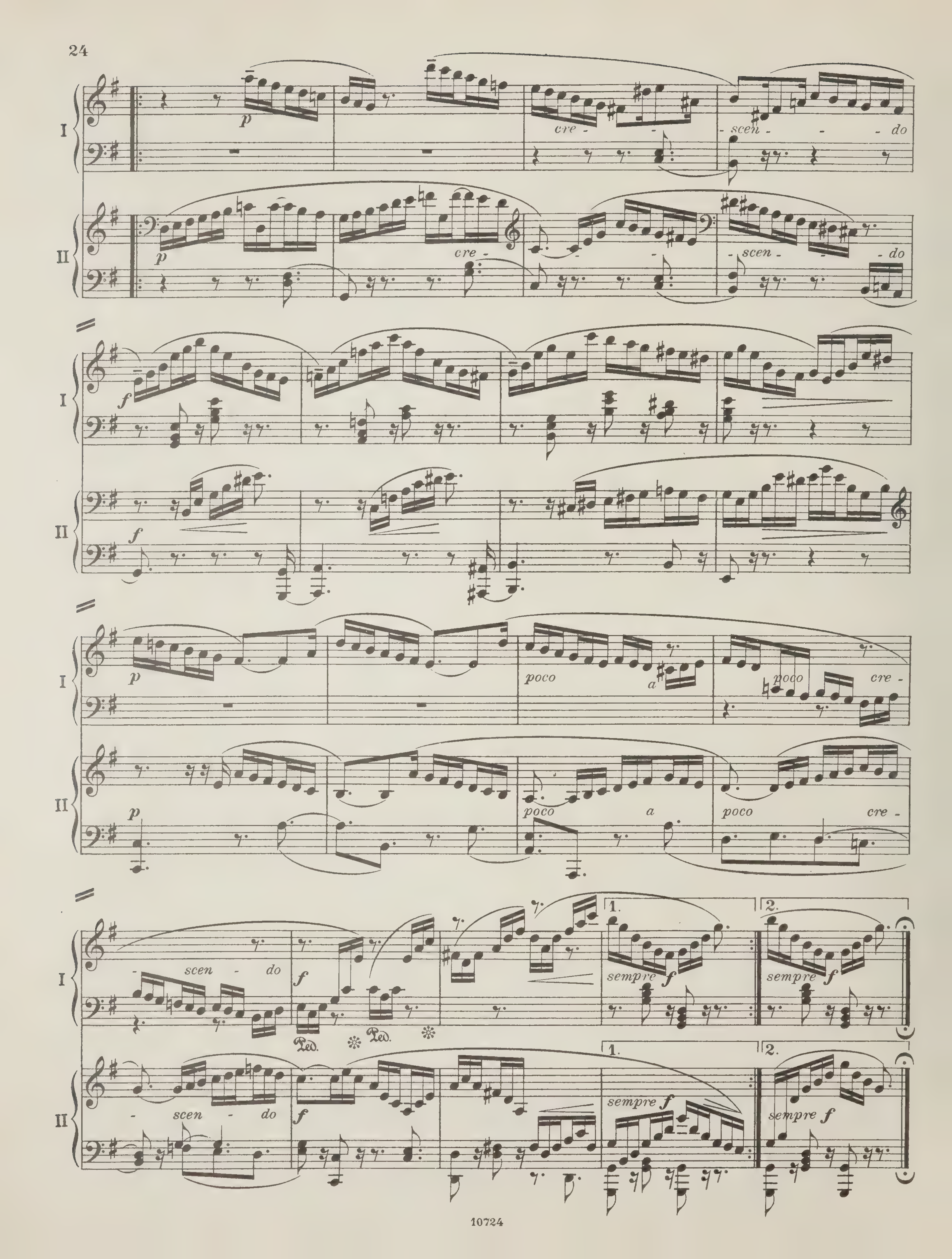


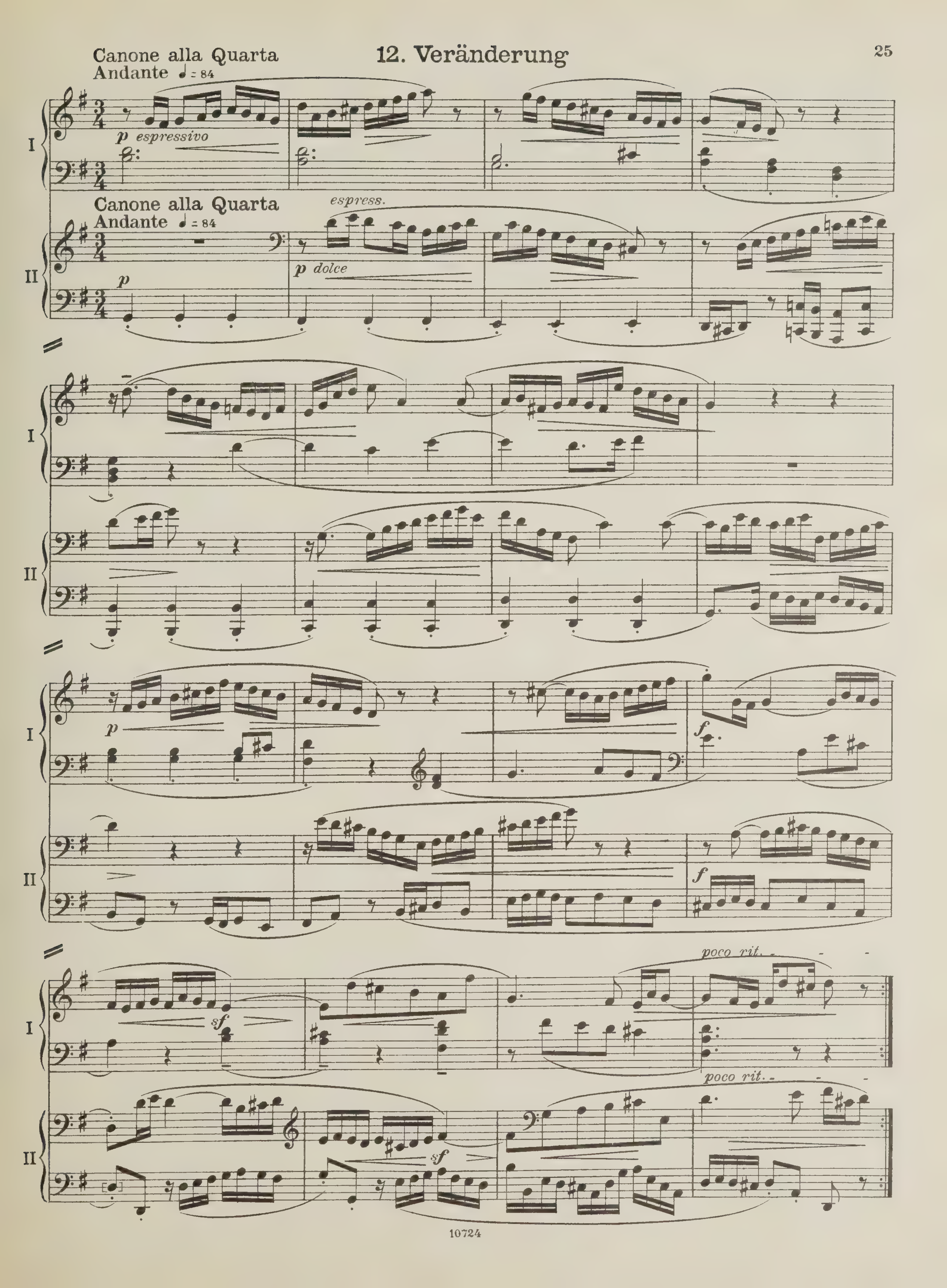

rit.
f
rit.
f
Fughetta
10. Veränderung
Alla breve 𝅗𝅥 = 92
poco marc.
p
Fughetta
Alla breve 𝅗𝅥 = 92
pp tranquillo
marc.
f e cre - - scen -
f e cre - - scen -
do
ff
marc.
do
ff

11. Veränderung

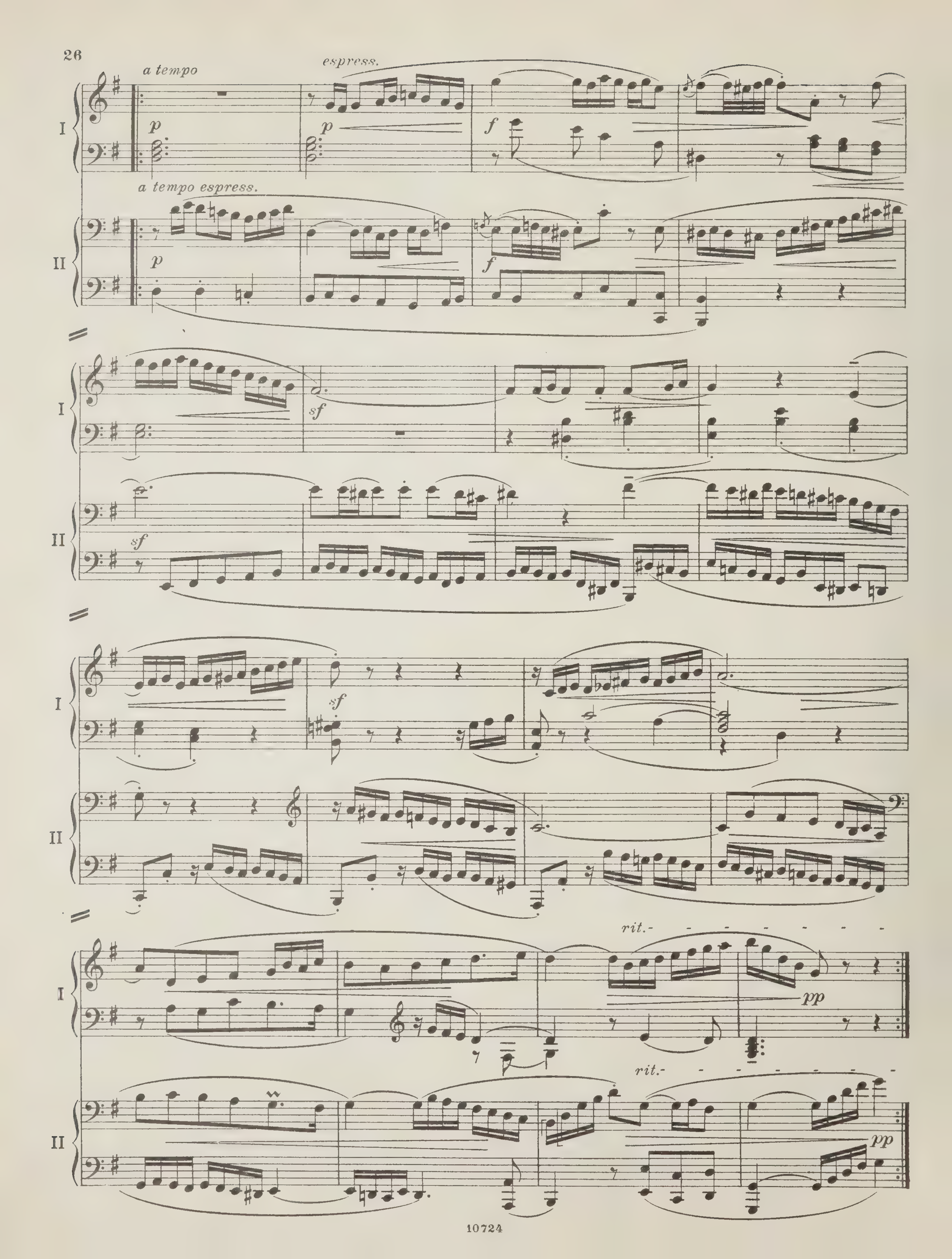
Allegro ♩ = 72

p leggieremente


I
II
p
cre
scen
do
f
poco
a
sempre f
1.
2.
Ped.



Canone alla Quarta
12. Veränderung
Andante
p espressivo
I
Canone alla Quarta
Andante
espress.
p
p dolce
II
p
f
sf
poco rit.


a tempo
espress.
a tempo espress.
I
II
rit.-
pp



13. Veränderung

Adagio ♩=66

espress.

p

f ma dolce

I

Adagio ♩=66

II

p

I

II

p

pp

espress.

p *dolce*

I
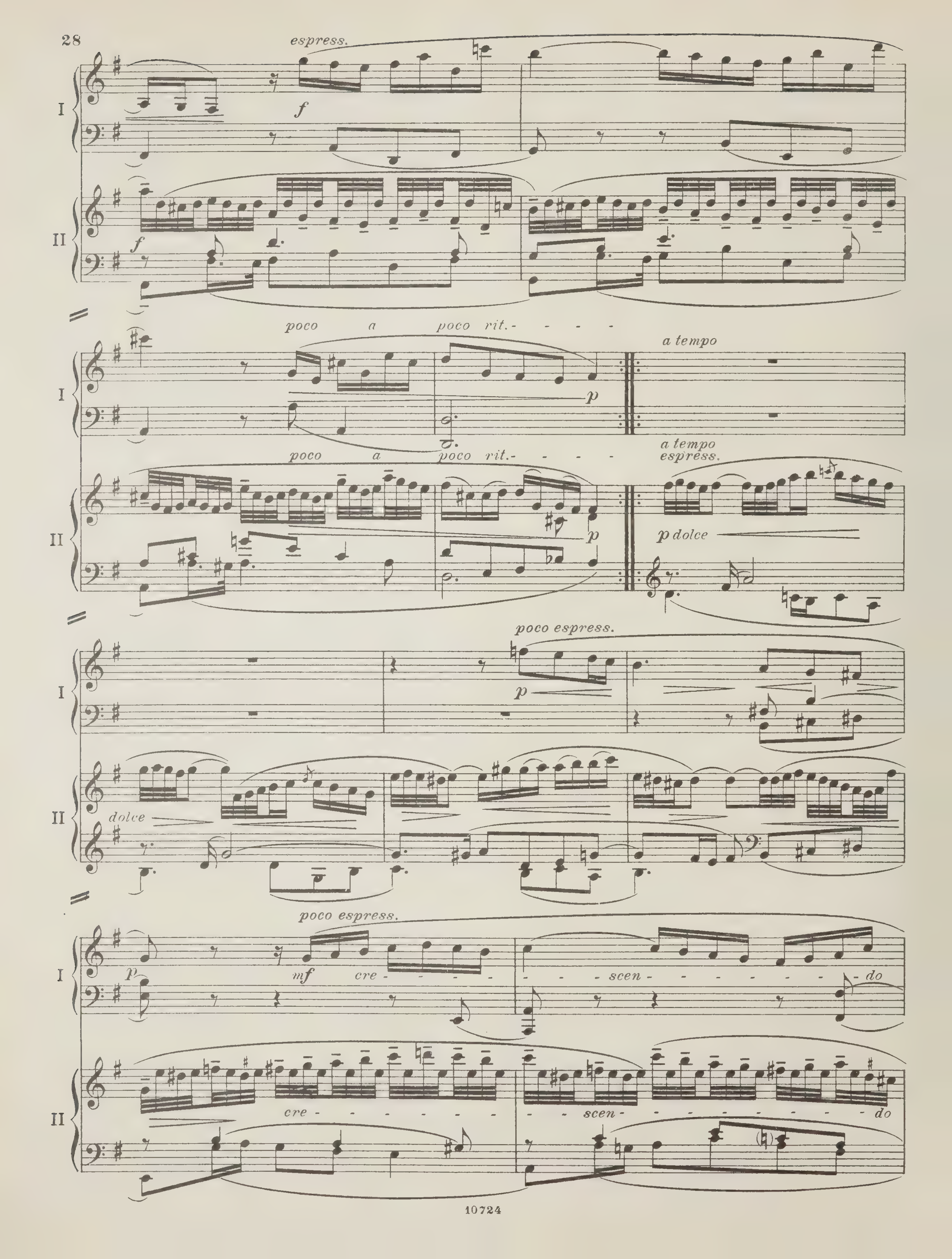
II

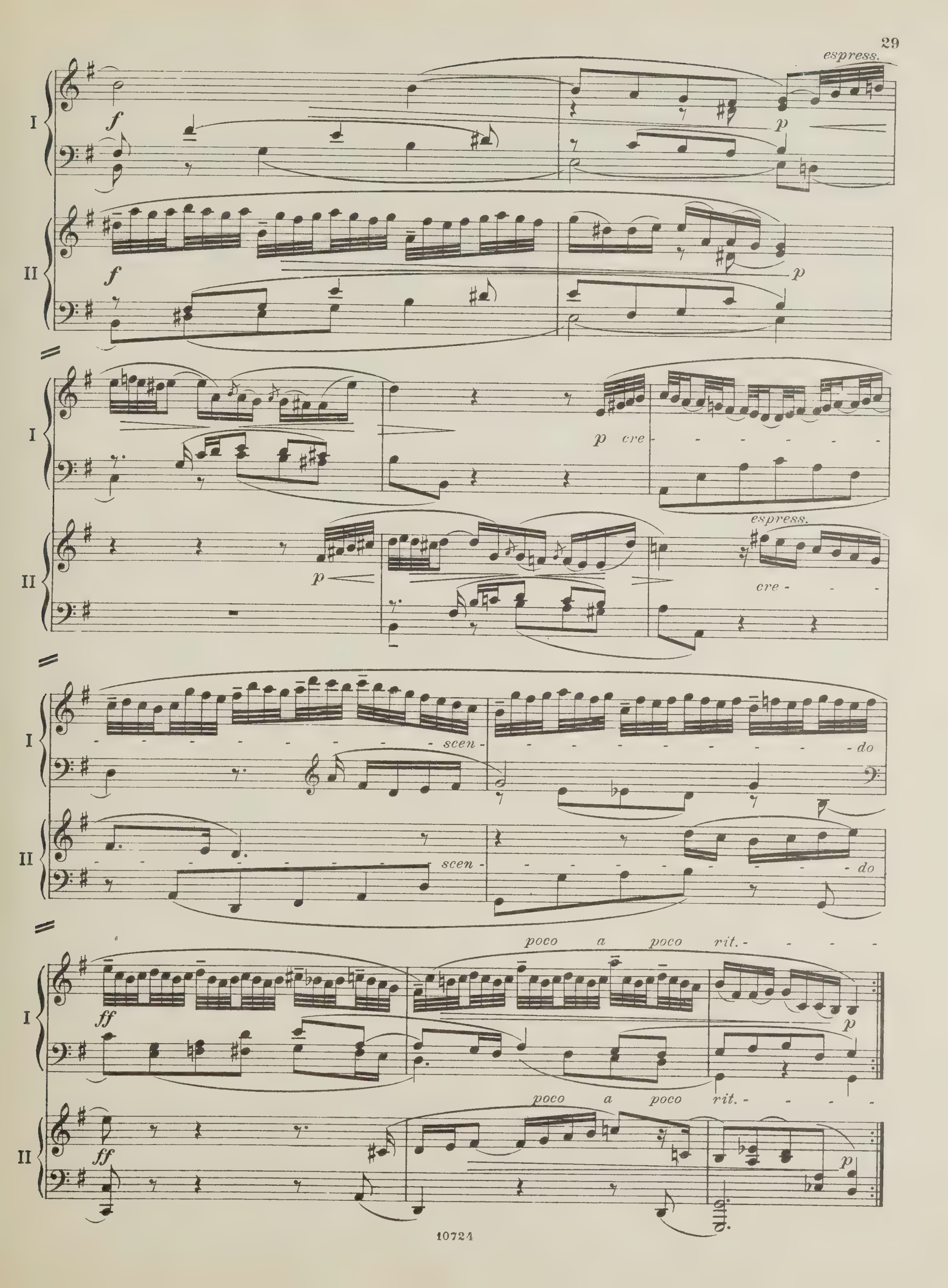
espress.

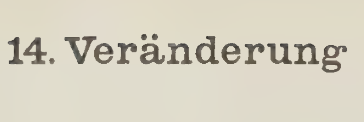
I

mf

II


espress.
f
poco a poco rit.
p
a tempo
a tempo
espress.
p dolce
poco espress.
dolce
cre
scen
do
mf


espress.
I
II
f
p
p cre
espress.
cre
scen
do
poco a poco rit.
ff



14. Veränderung

Con fuoco ♩=84

I

Con fuoco ♩=84

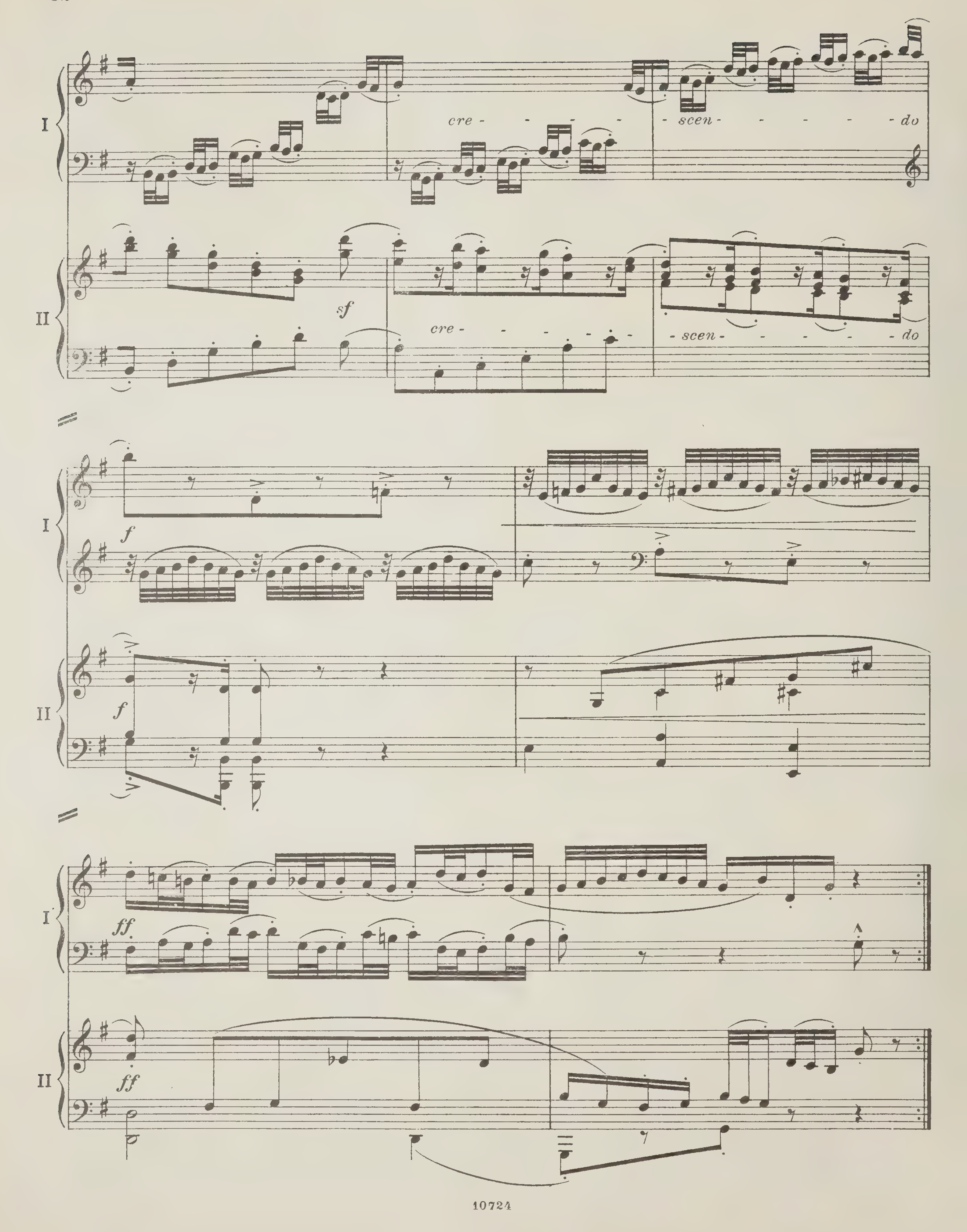
II

p legg.
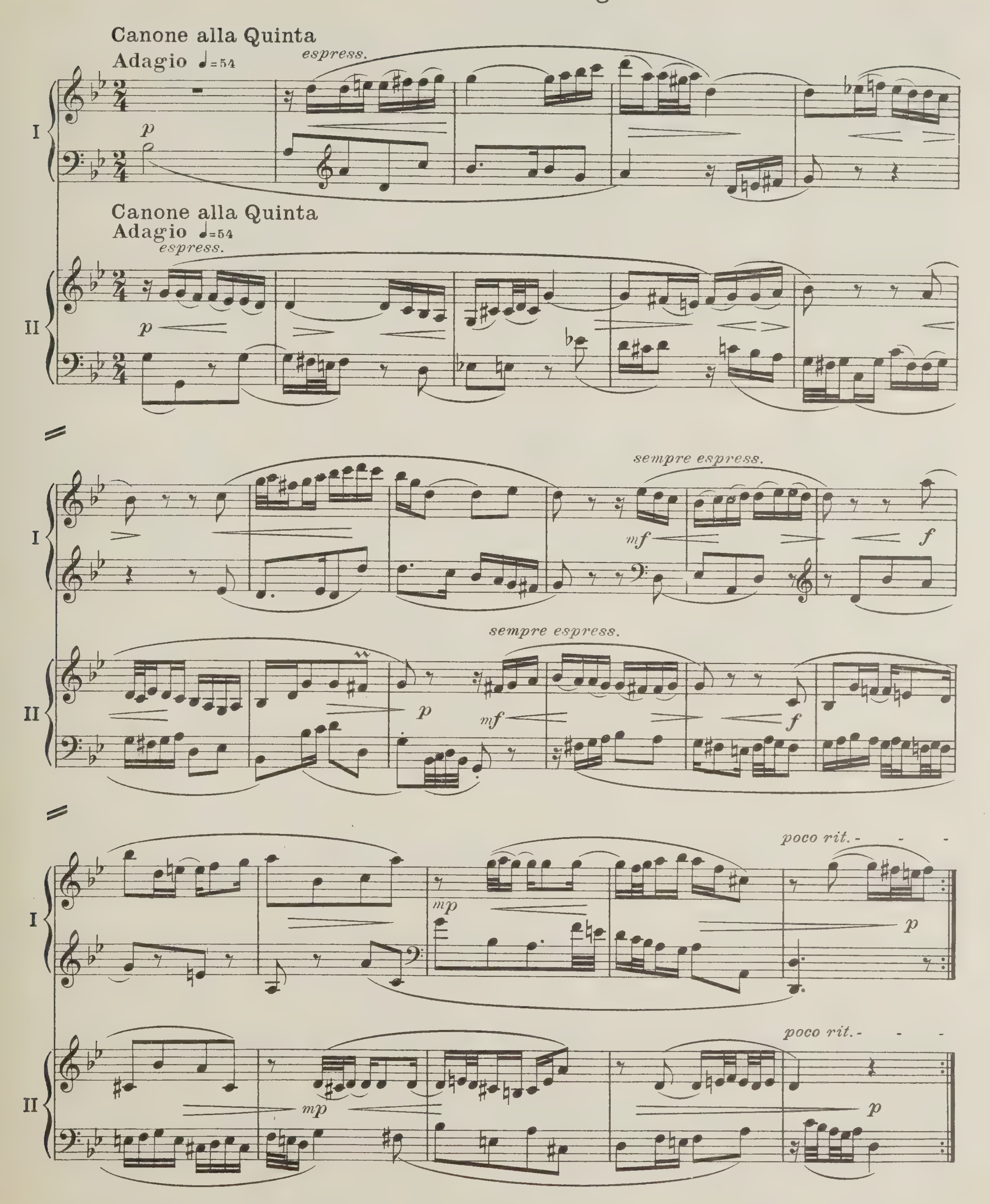
cre - - - - scen - - - - do

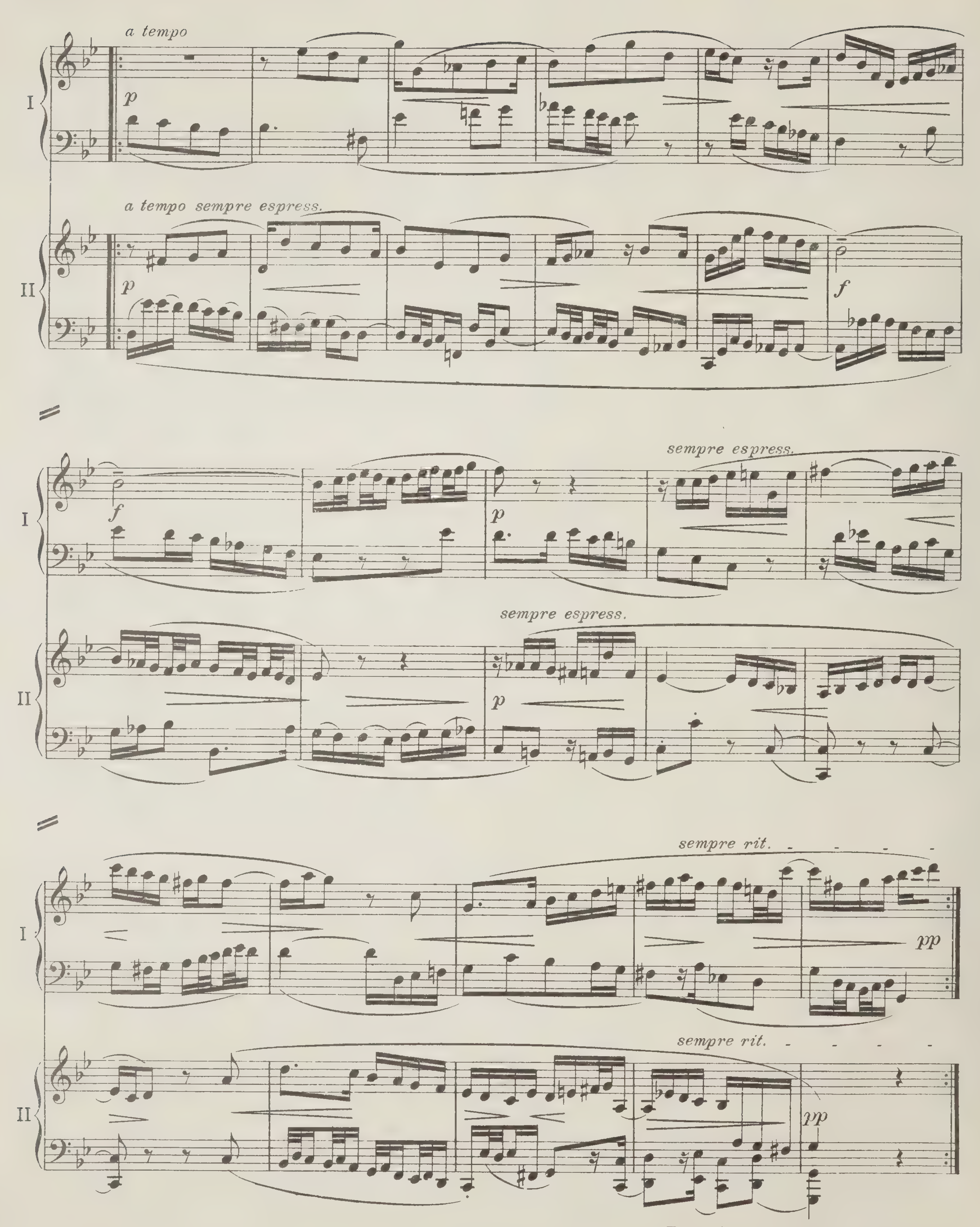
10724




I
II
cre - - - - - - - scen - - - - - - do
sf
f
ff

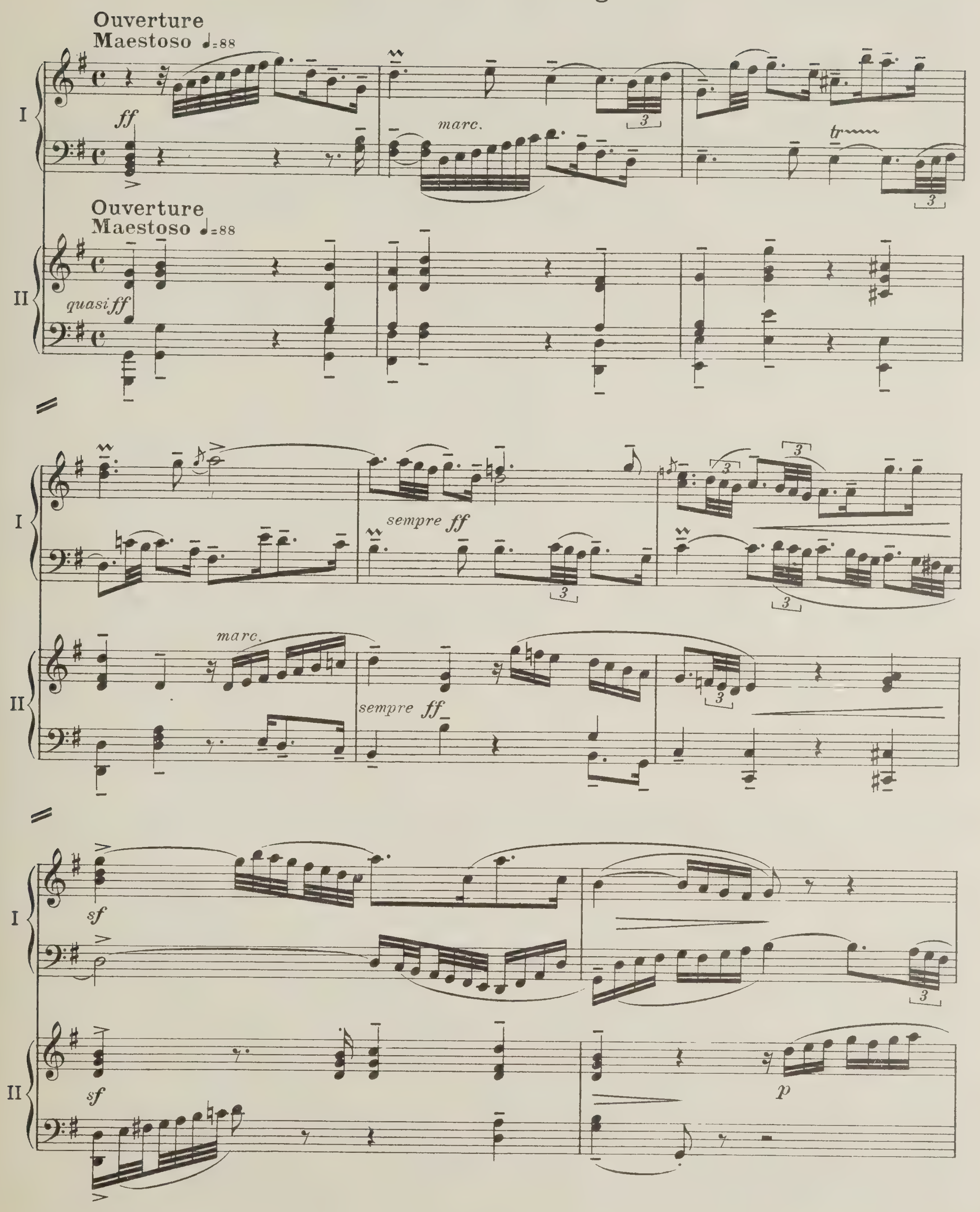
15. Veränderung

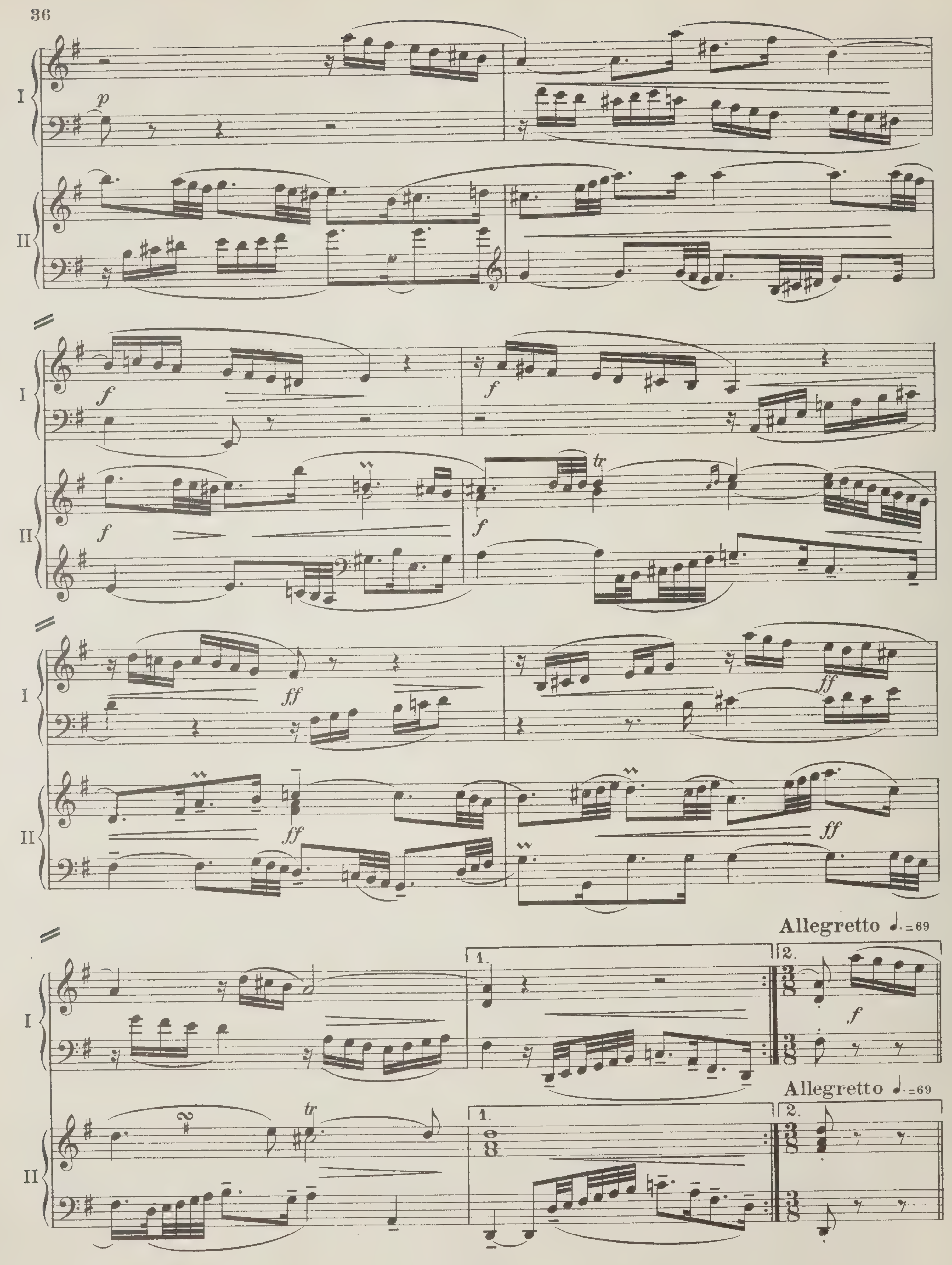


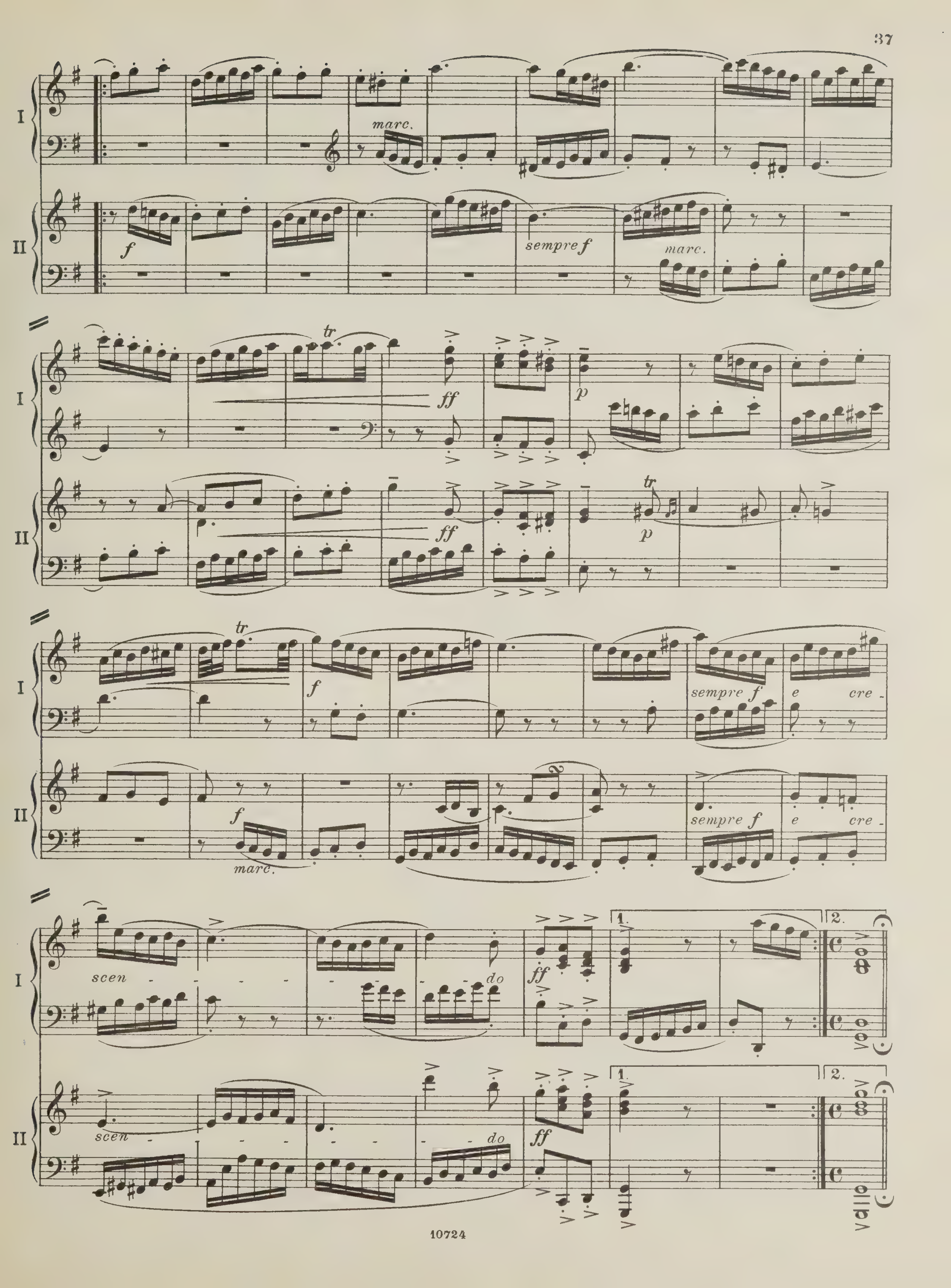


Es empfiehlt sich, beim Concertvortrage hier eine kleine Pause zu machen!

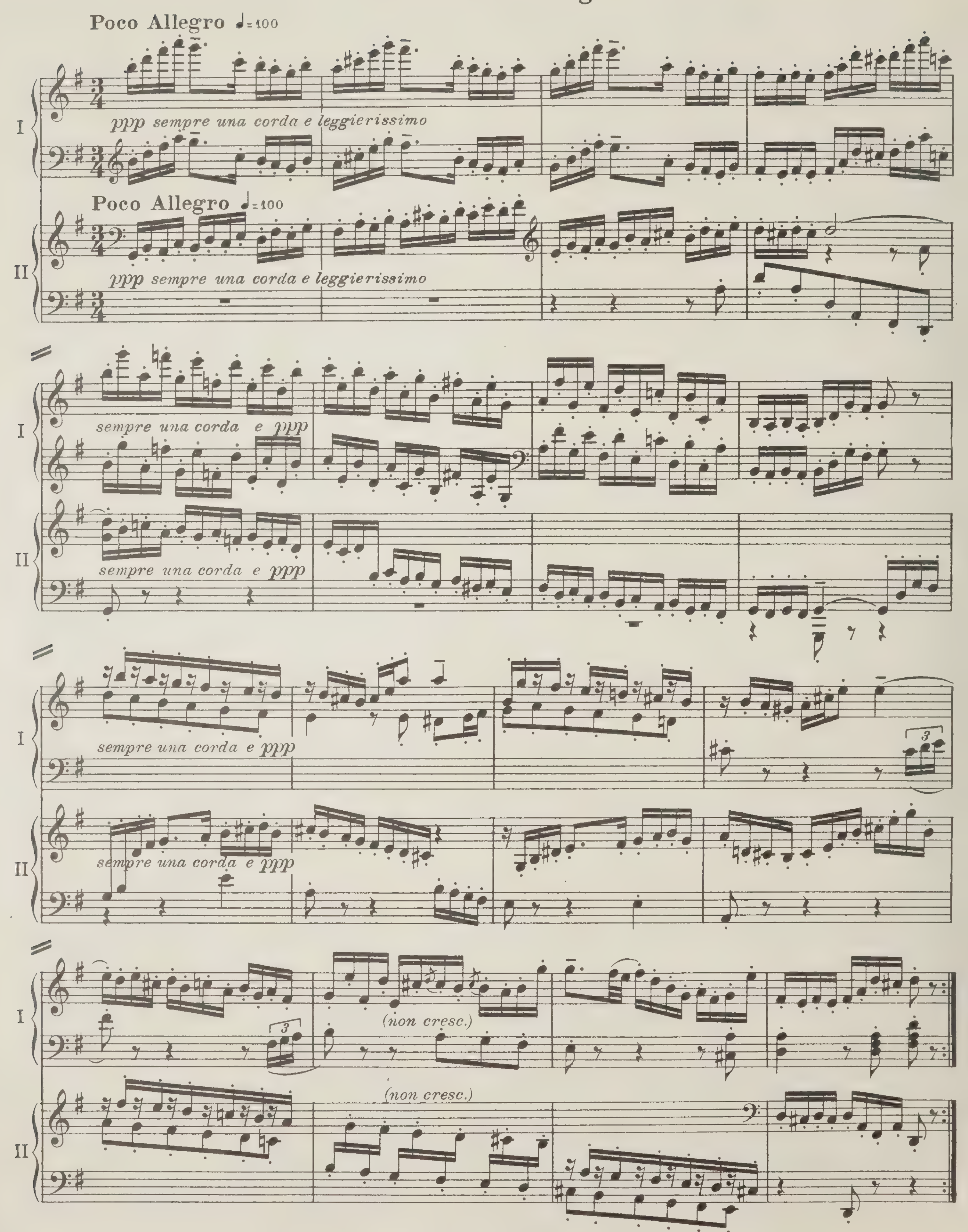
16. Veränderung

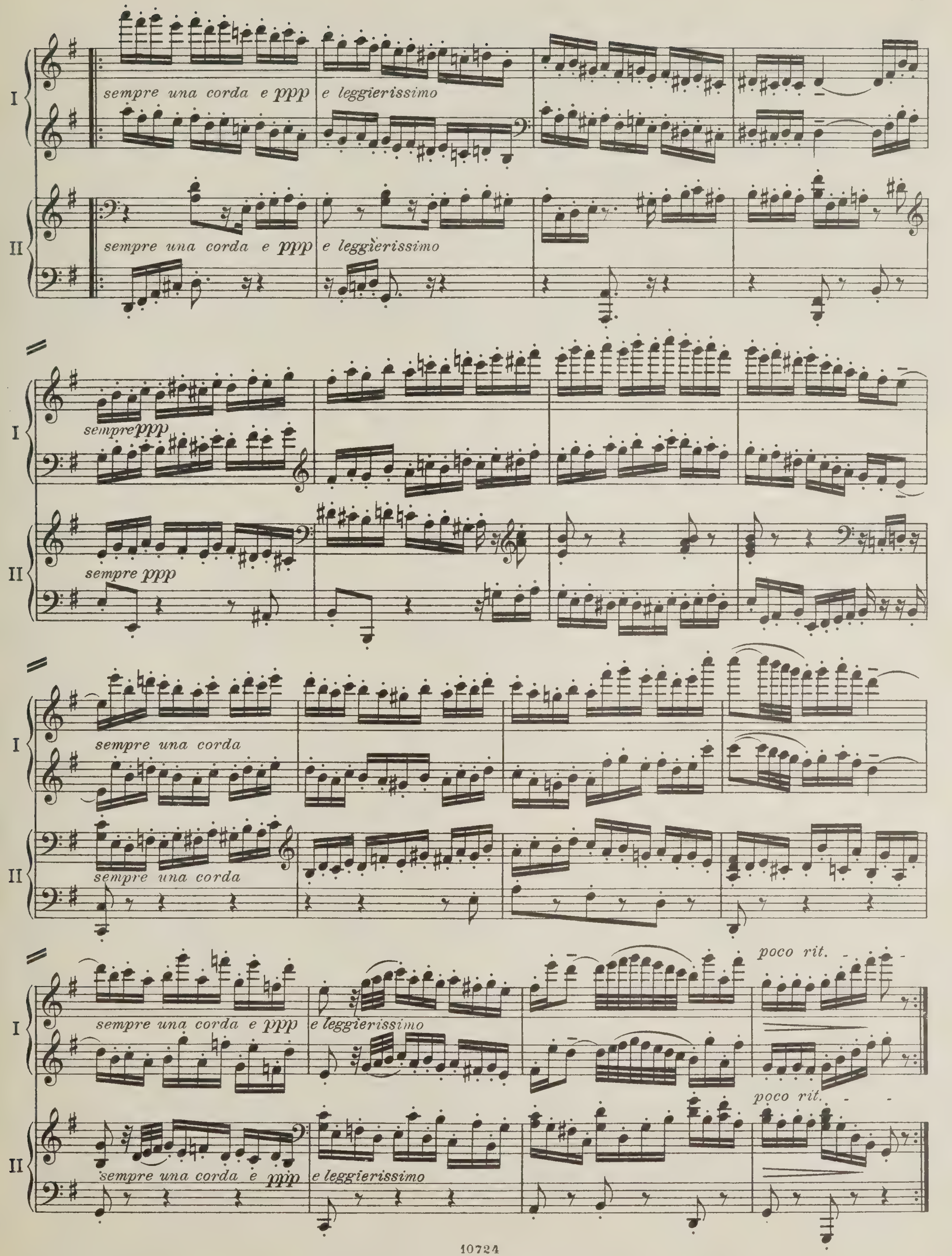



I
II
p
f
ff
tr
Allegretto ♩. = 69
1.
2.

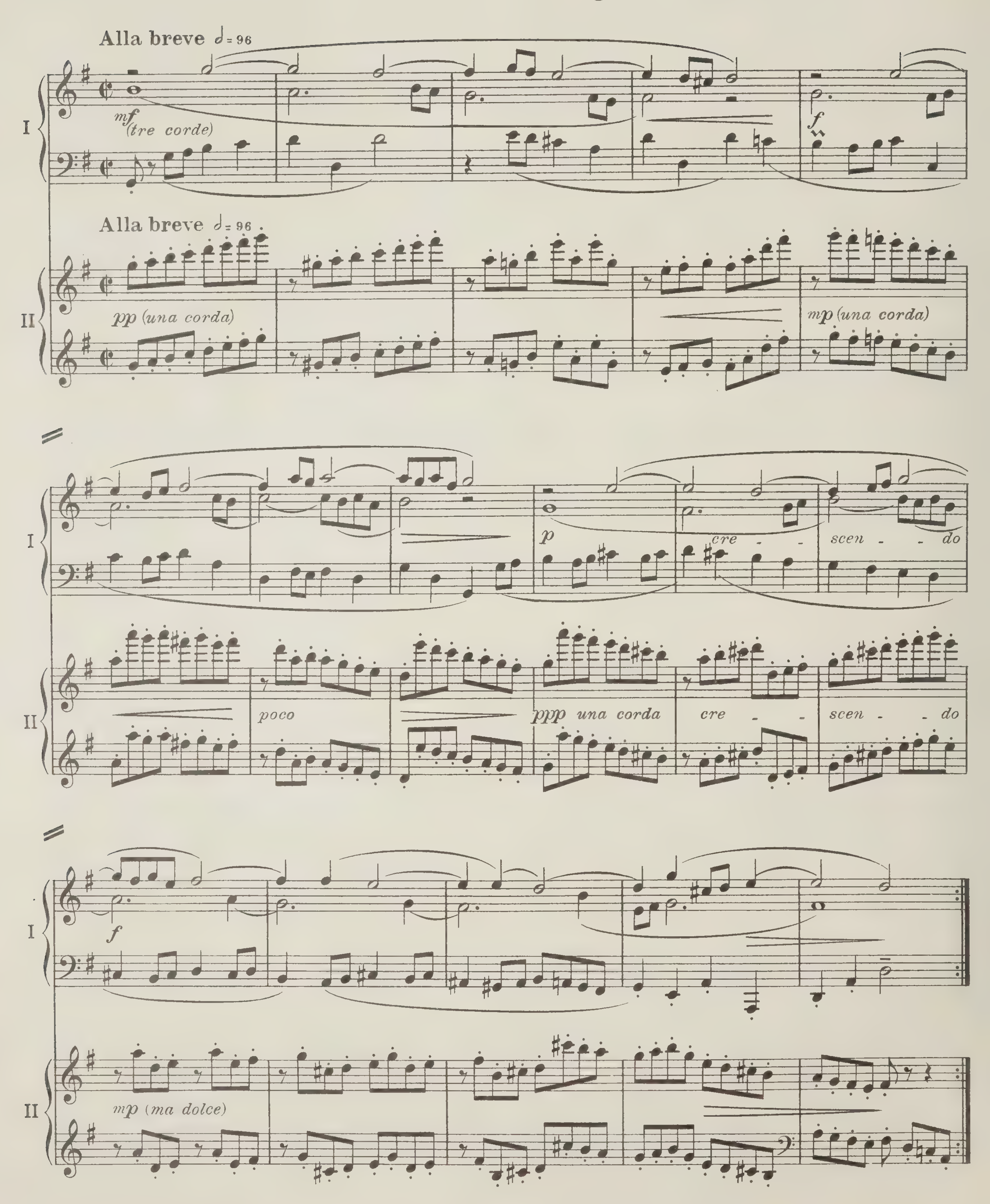

I
II
marc.
f
sempre f
marc.
tr
ff
p
tr
ff
p
tr
f
sempre f
e cre -
f
marc.
sempre f
e cre -
scen - - - - - - - do
ff
1.
2.
scen - - - - - - - do
ff
1.
2.

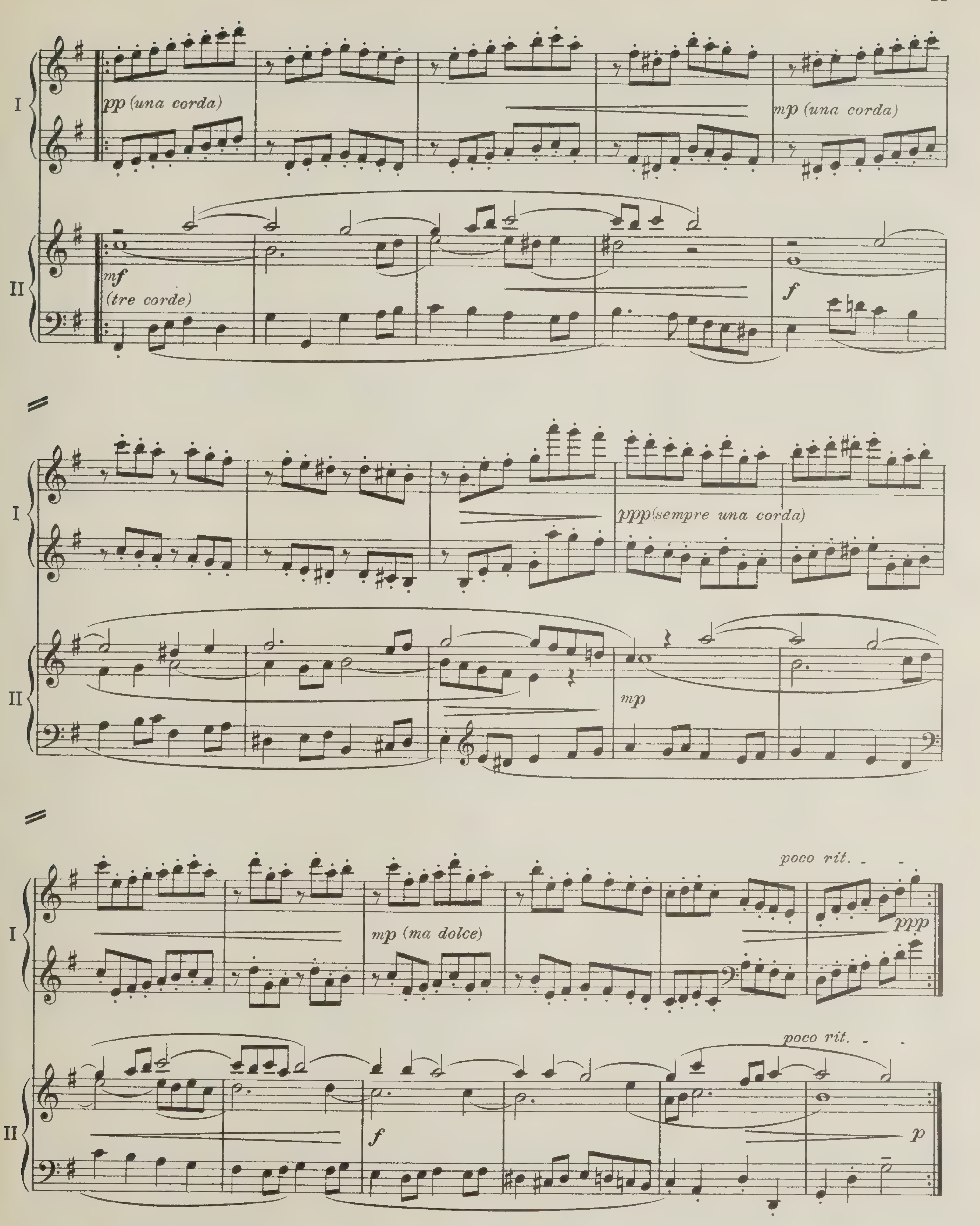
17. Veränderung



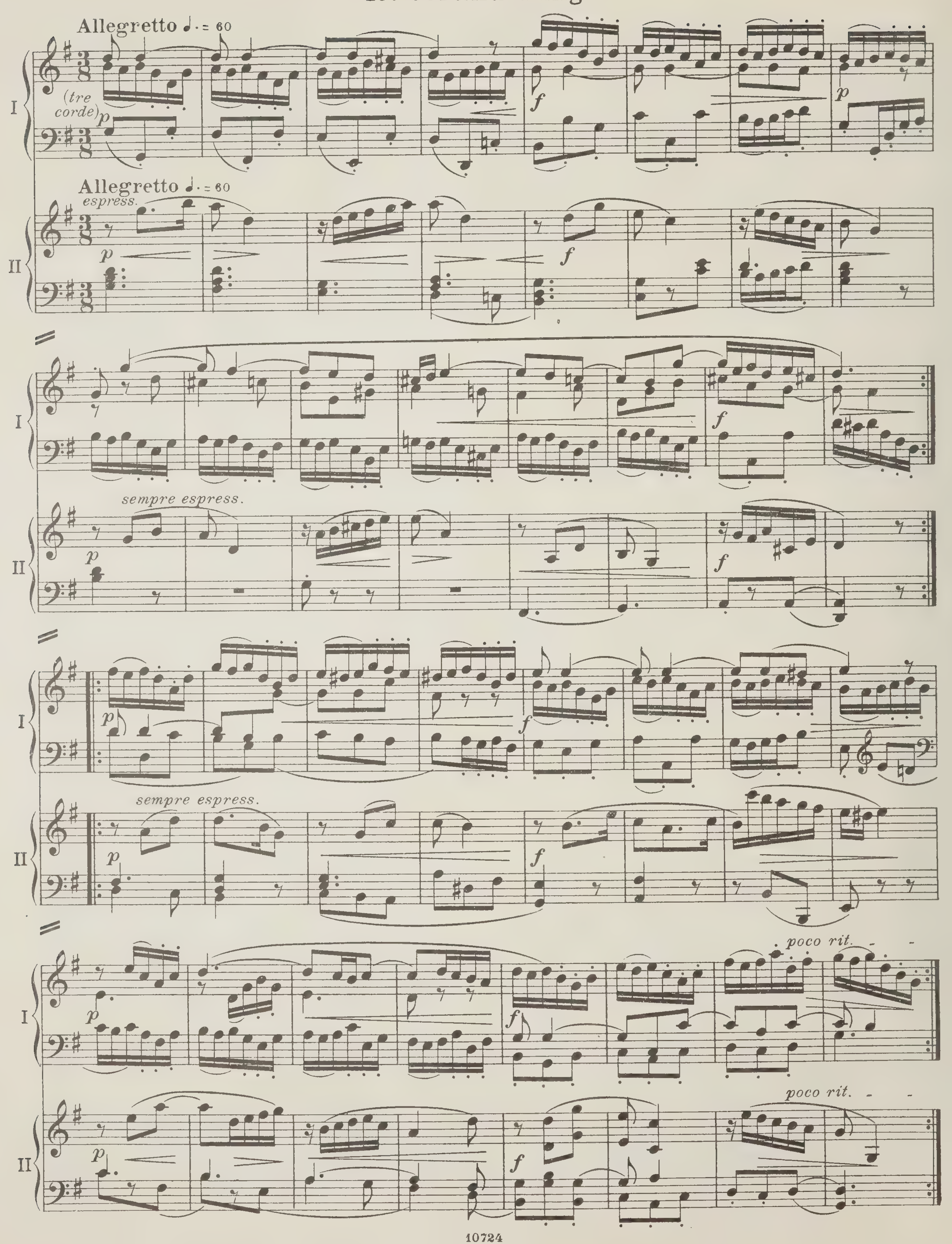

I
sempre una corda e ppp
e leggierissimo
II
sempre una corda e ppp
e leggierissimo
I
sempre ppp
II
sempre ppp
I
sempre una corda
II
sempre una corda
I
sempre una corda e ppp
e leggierissimo
poco rit.
II
poco rit.
sempre una corda e ppp
e leggierissimo

18. Veränderung
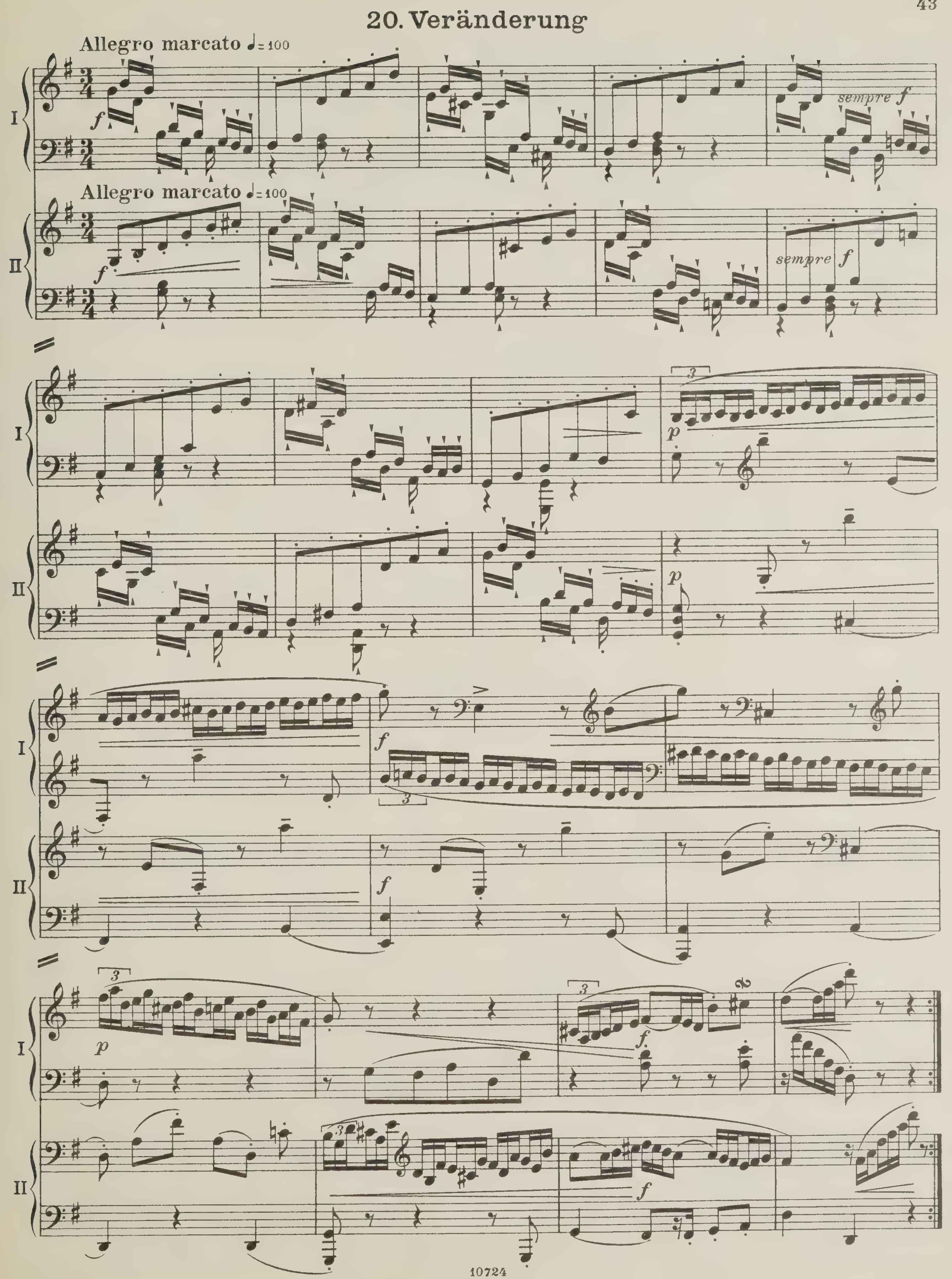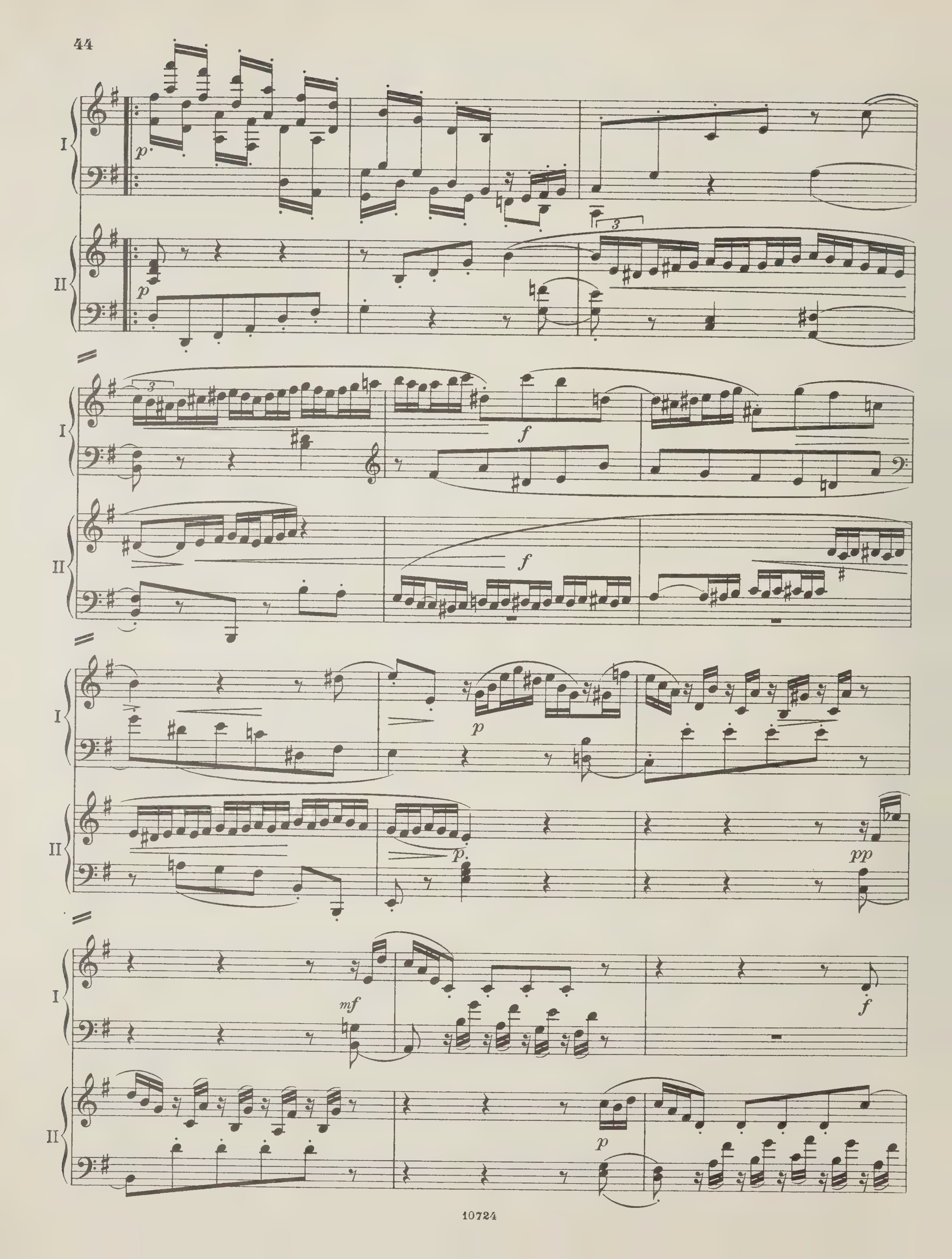



I
II
pp (una corda)
mf
(tre corde)
mp (una corda)
f
ppp (sempre una corda)
mp
mp (ma dolce)
f
poco rit.
ppp
poco rit.
p

19. Veränderung



20. Veränderung




I
II
p
f
p
pp
mf
f
p

sempre f

f

sf sempre f

21. Veränderung

Canone alla Settima ♩ = 69 *espress.*

p

Canone alla Settima ♩ = 69
espress.

p

cre - scen - do f

cre - scen - do f

sempre espress. *poco rit.* - - -

p p

sempre espress. *poco rit.* - - -

p p



a tempo sempre espress.

I

pp mf

a tempo sempre espress.

II

pp mf

I

p

II

p

rit.

I

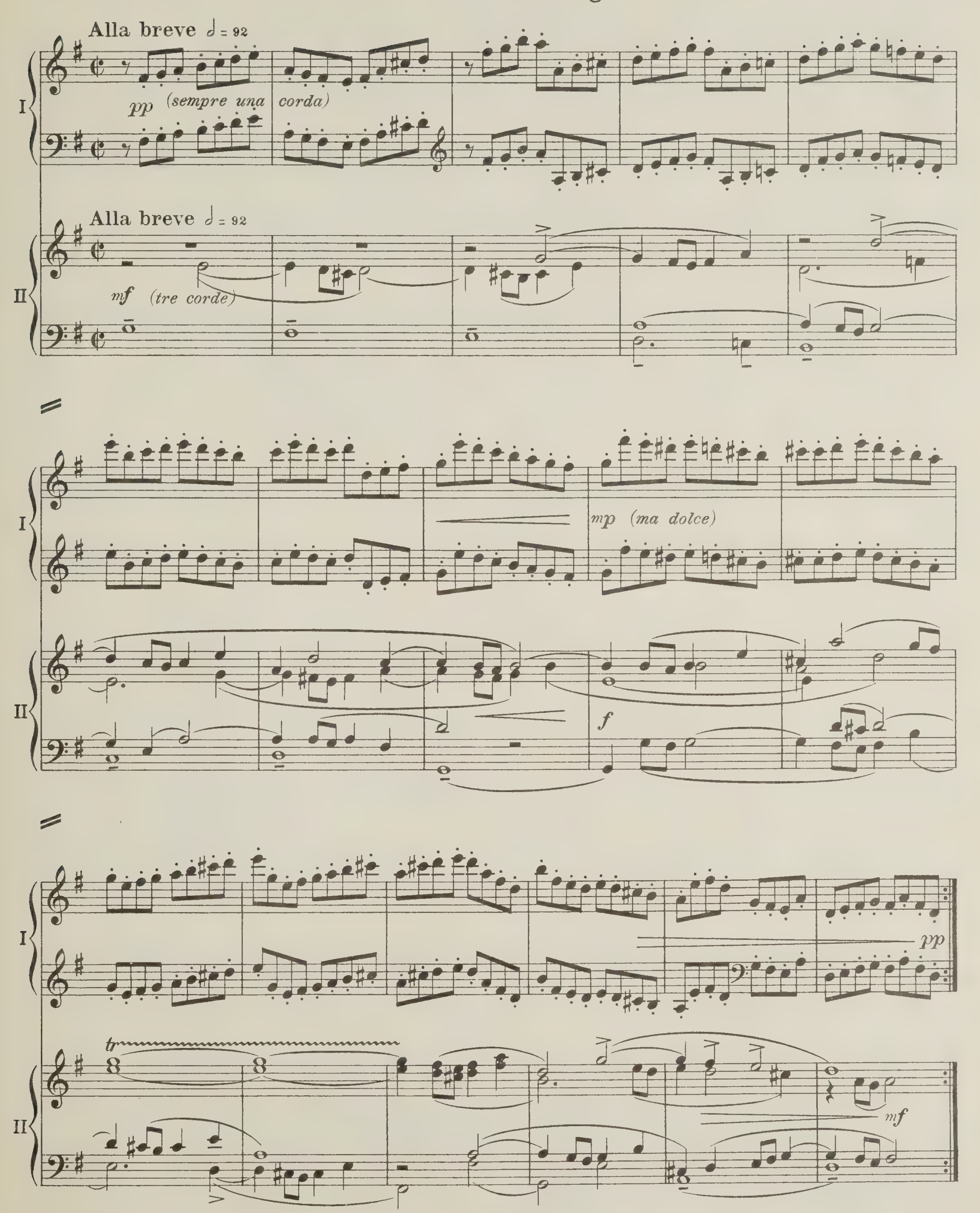
pp
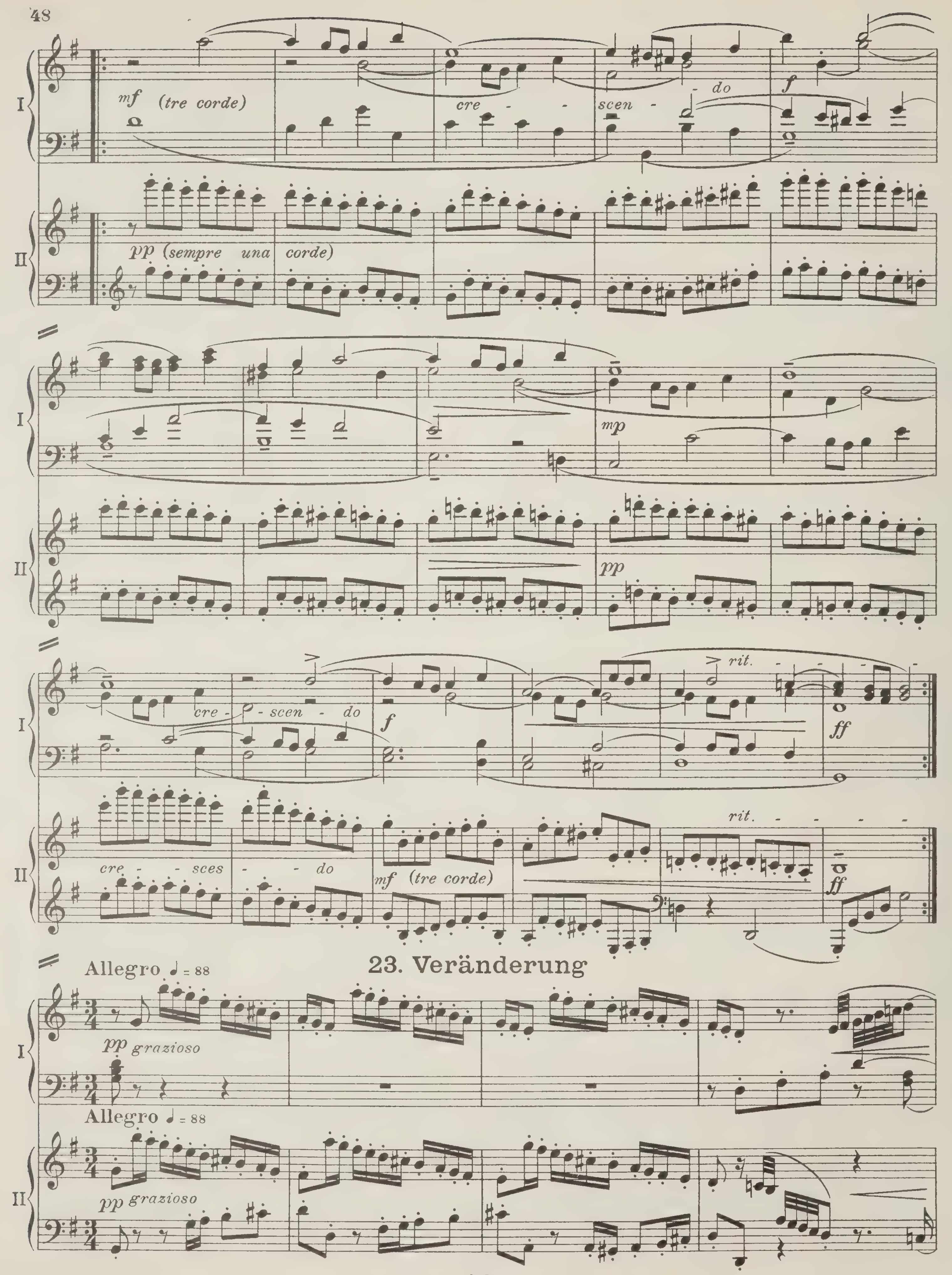
rit.

II

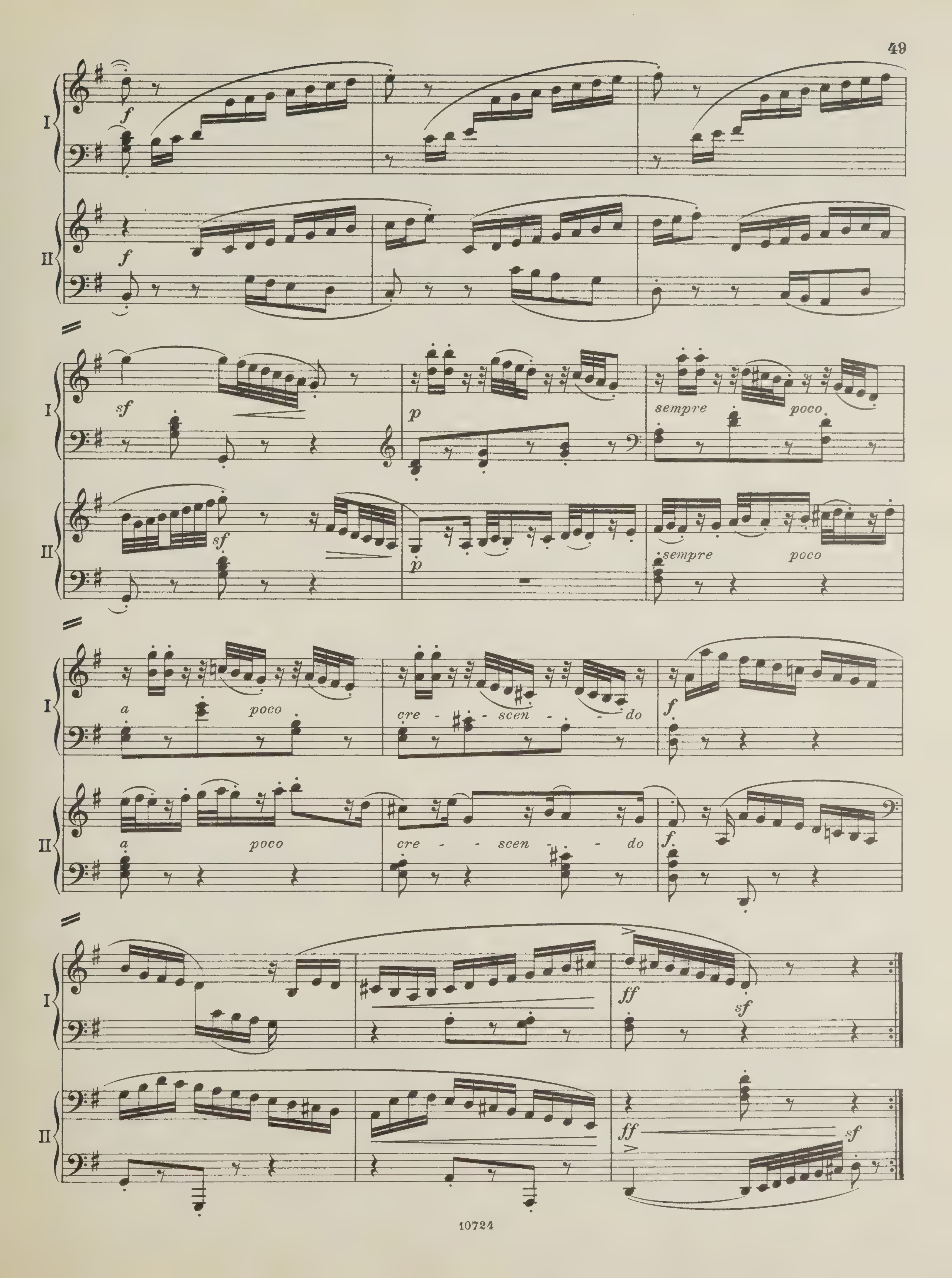
pp

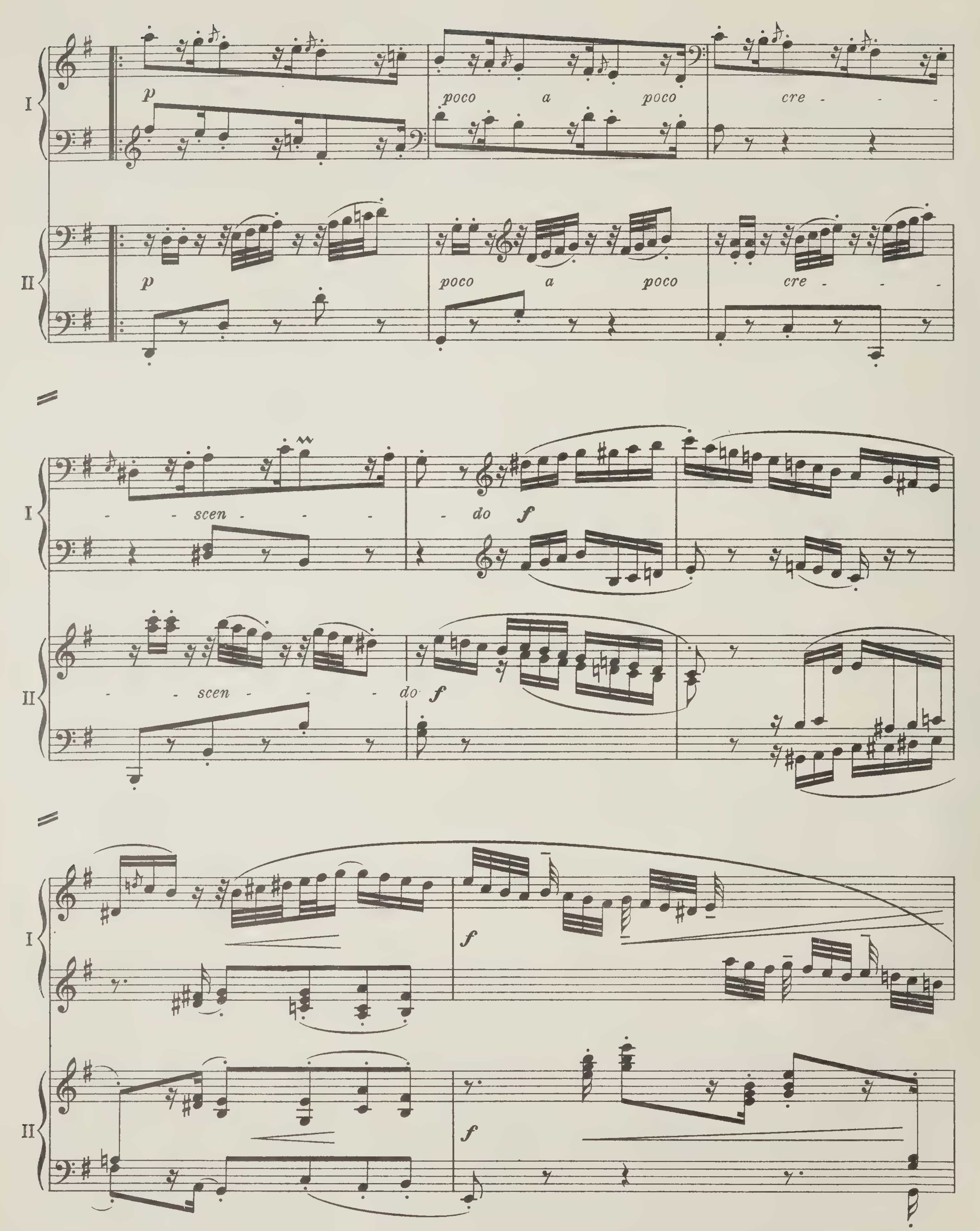
22. Veränderung

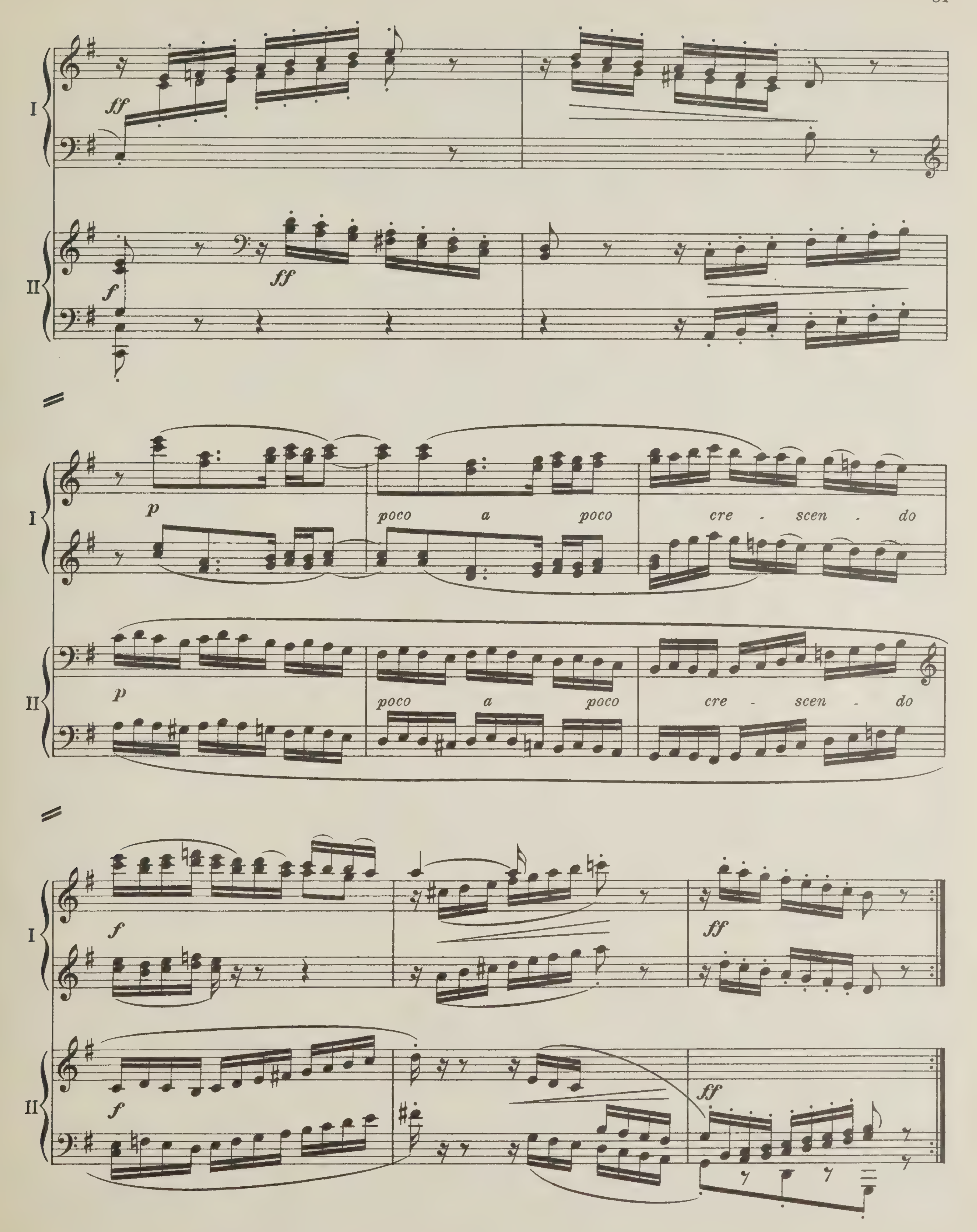




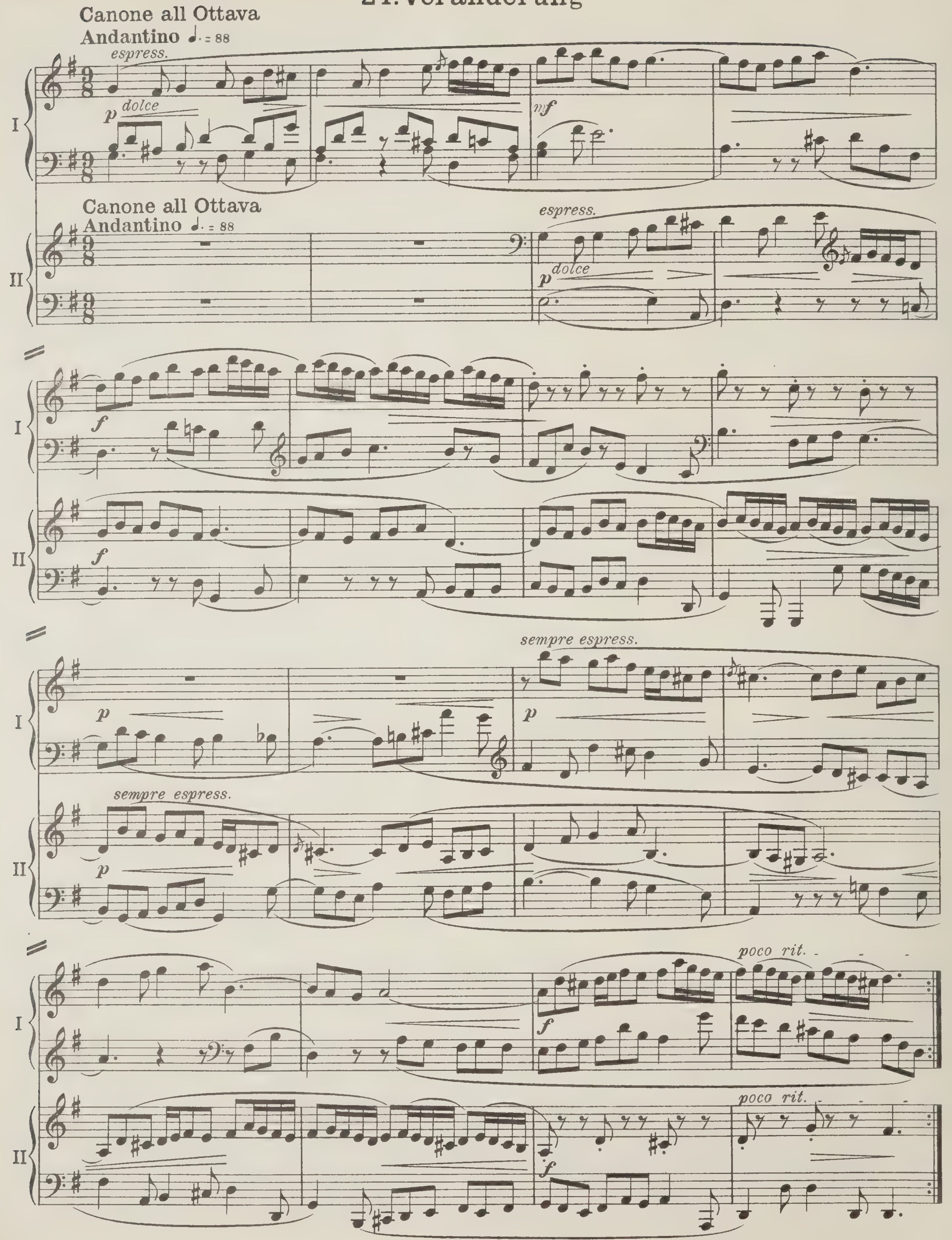
I
II
mf (tre corde)
cre - - scen - do
f
pp (sempre una corde)
mp
pp
cre - scen - do
f
> rit.
ff
cre - - sces - - do
mf (tre corde)
rit.
ff
Allegro ♩ = 88
23. Veränderung
pp grazioso
Allegro ♩ = 88
pp grazioso

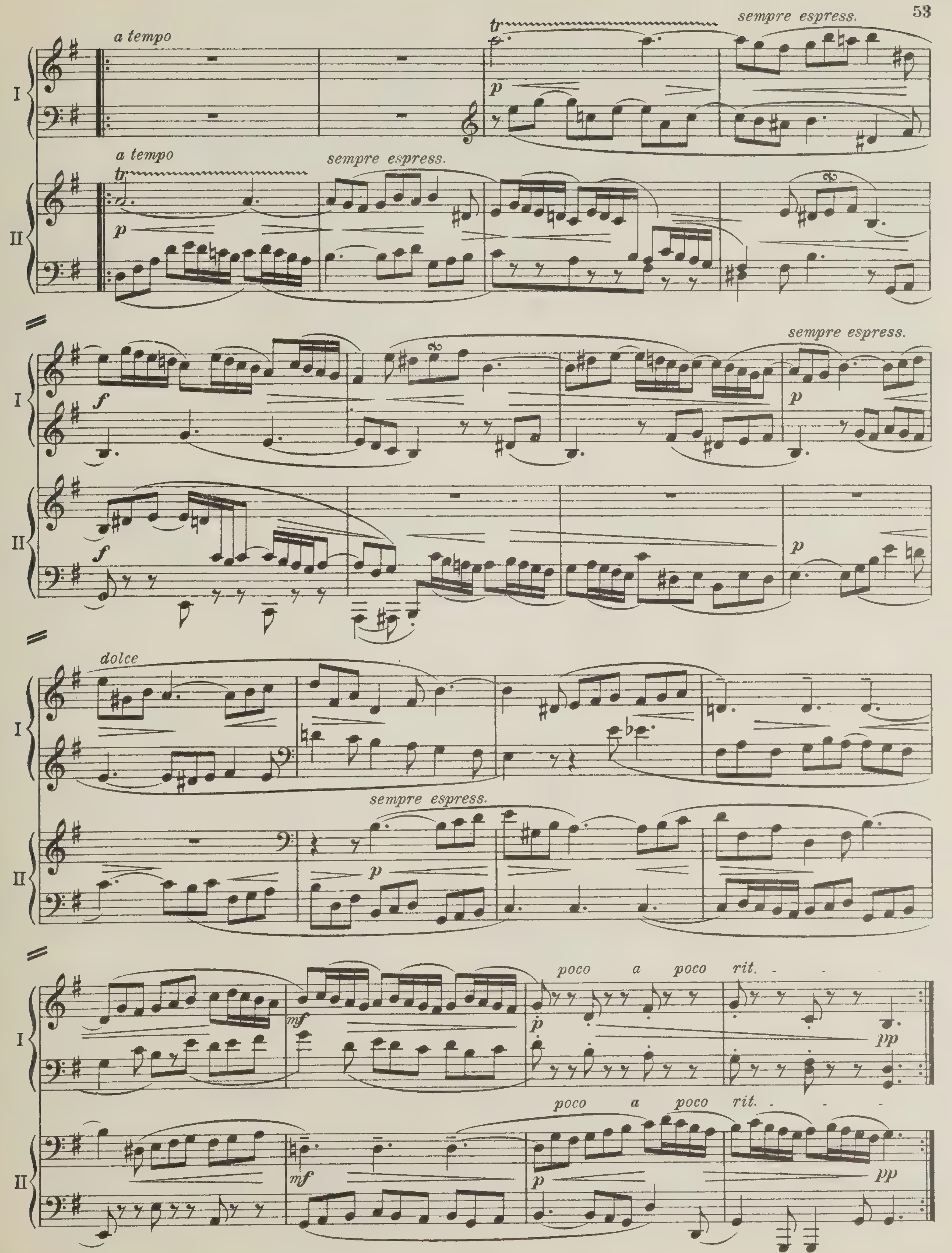

I
II
f
sf
p
sempre
poco
a
cre
scen
do
ff


I
II
p
poco a poco
cre - - -
- - scen - - -
- do f
do f
f

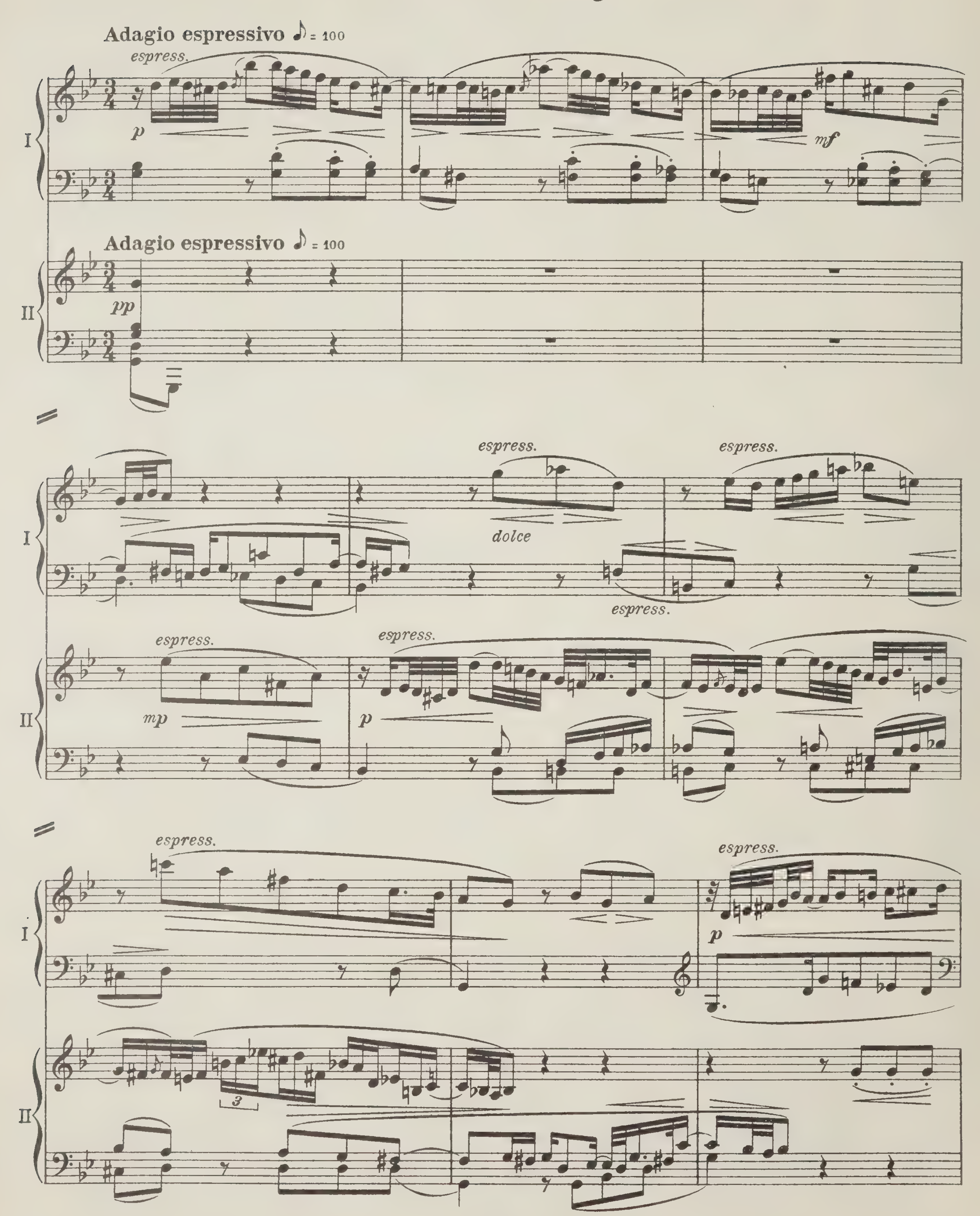

I
II
ff
f
p
poco a poco
cre - scen - do
ff

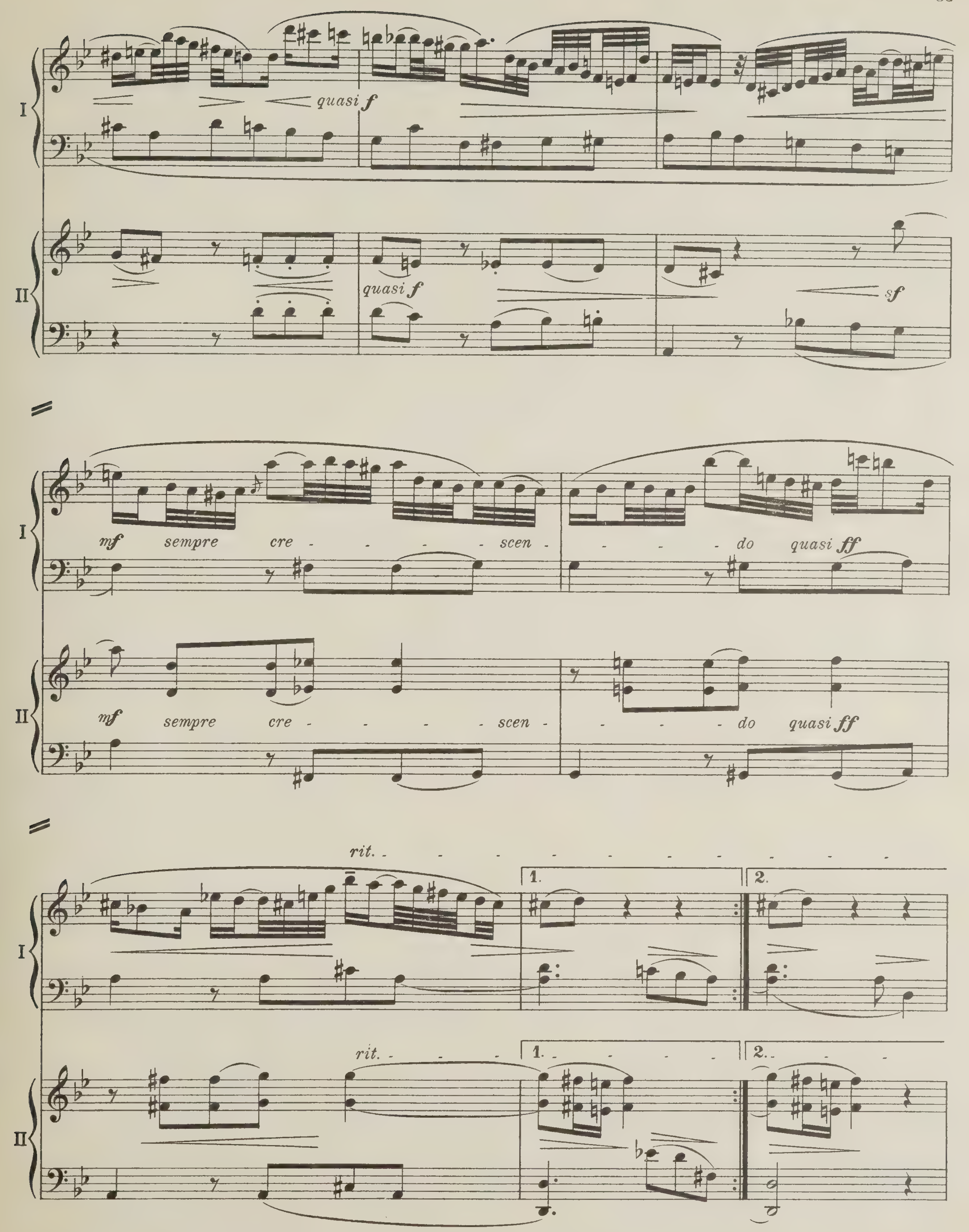
24. Veränderung

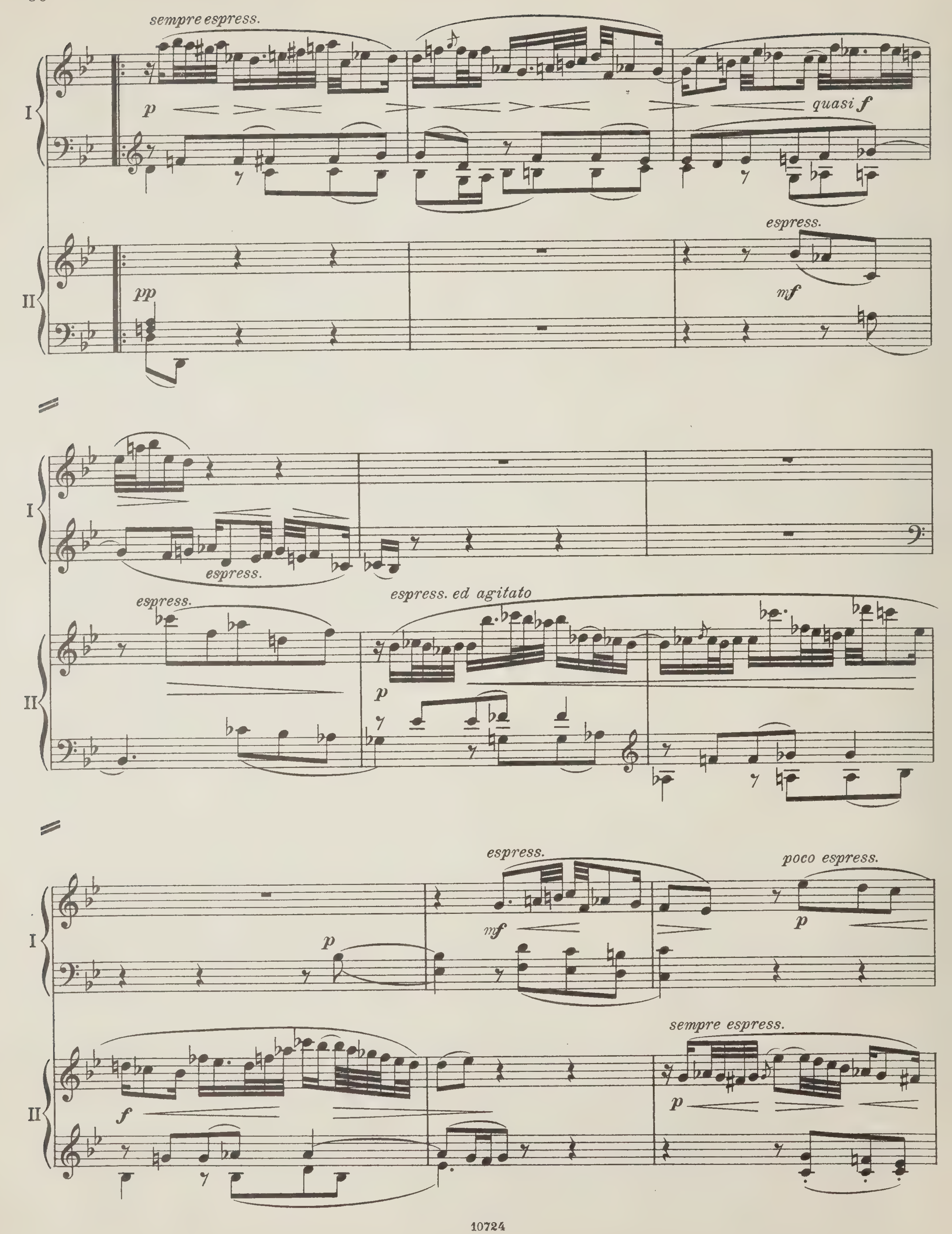



a tempo
sempre espress.
I
II
dolce
poco a poco rit.
p
f
mf
pp

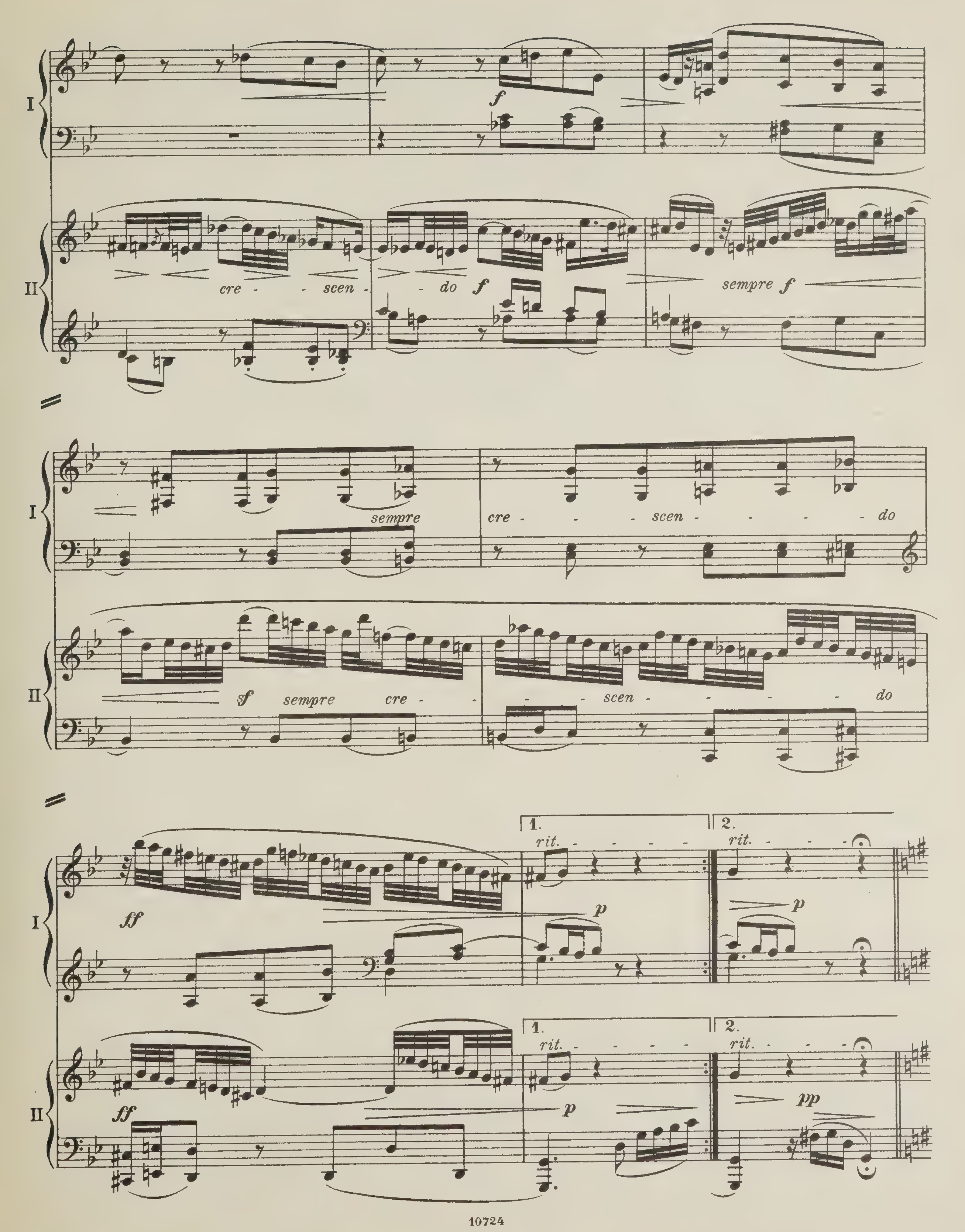
25. Veränderung



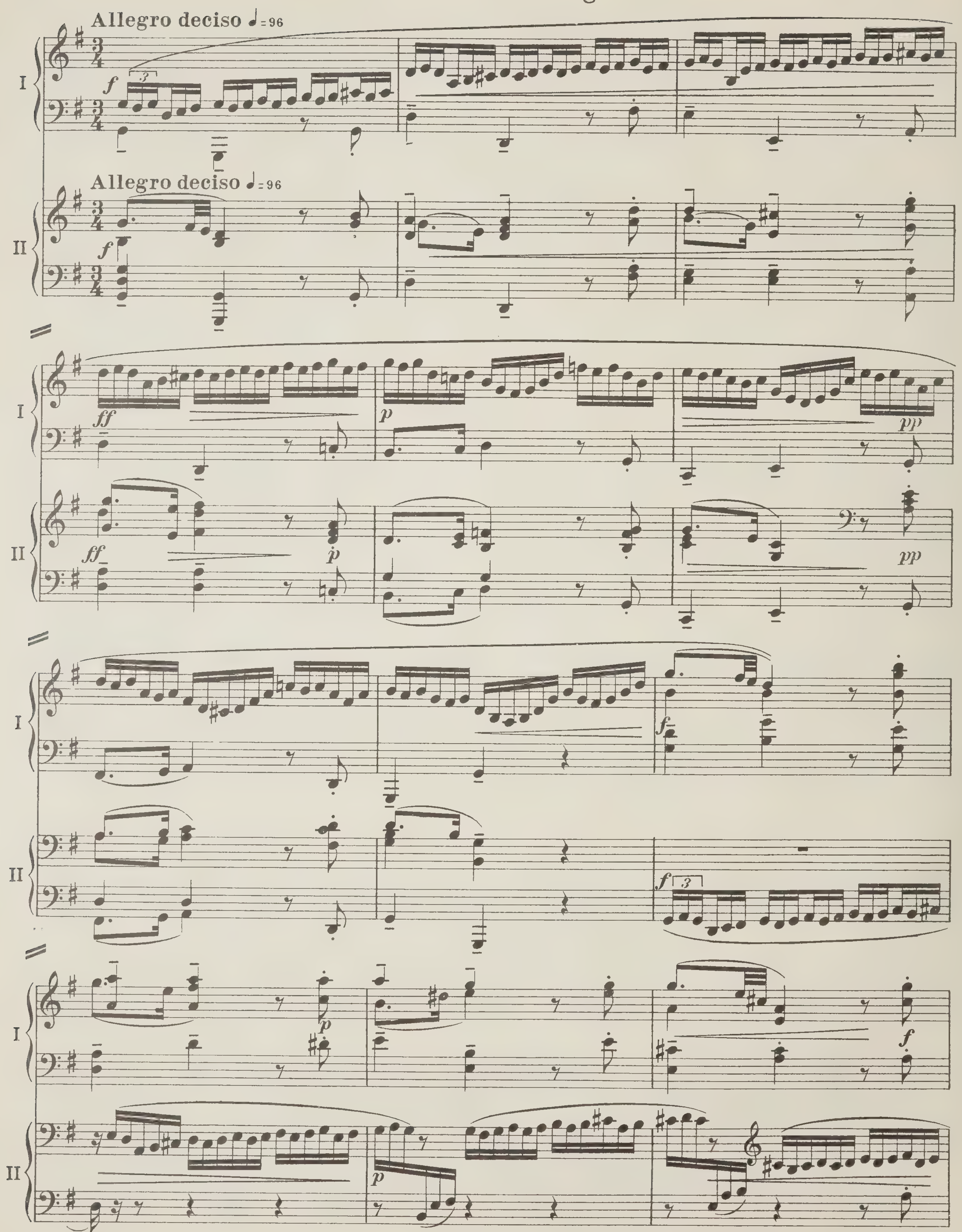

I
II
quasi f
quasi f
sf
mf sempre cre - - - - scen - - - - do quasi ff
mf sempre cre - - - - scen - - - - do quasi ff
rit.
1.
2.
rit.
1.
2.

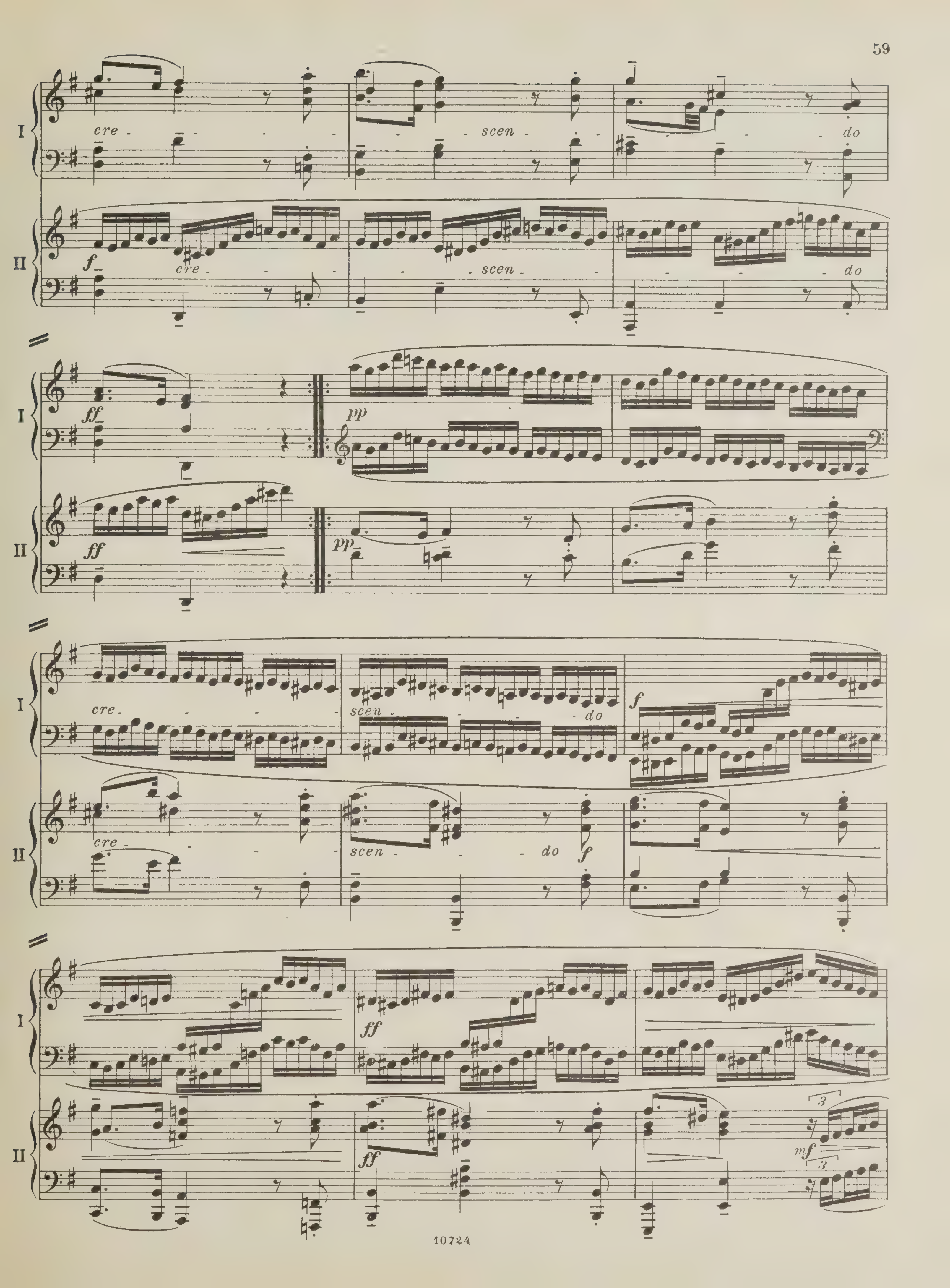


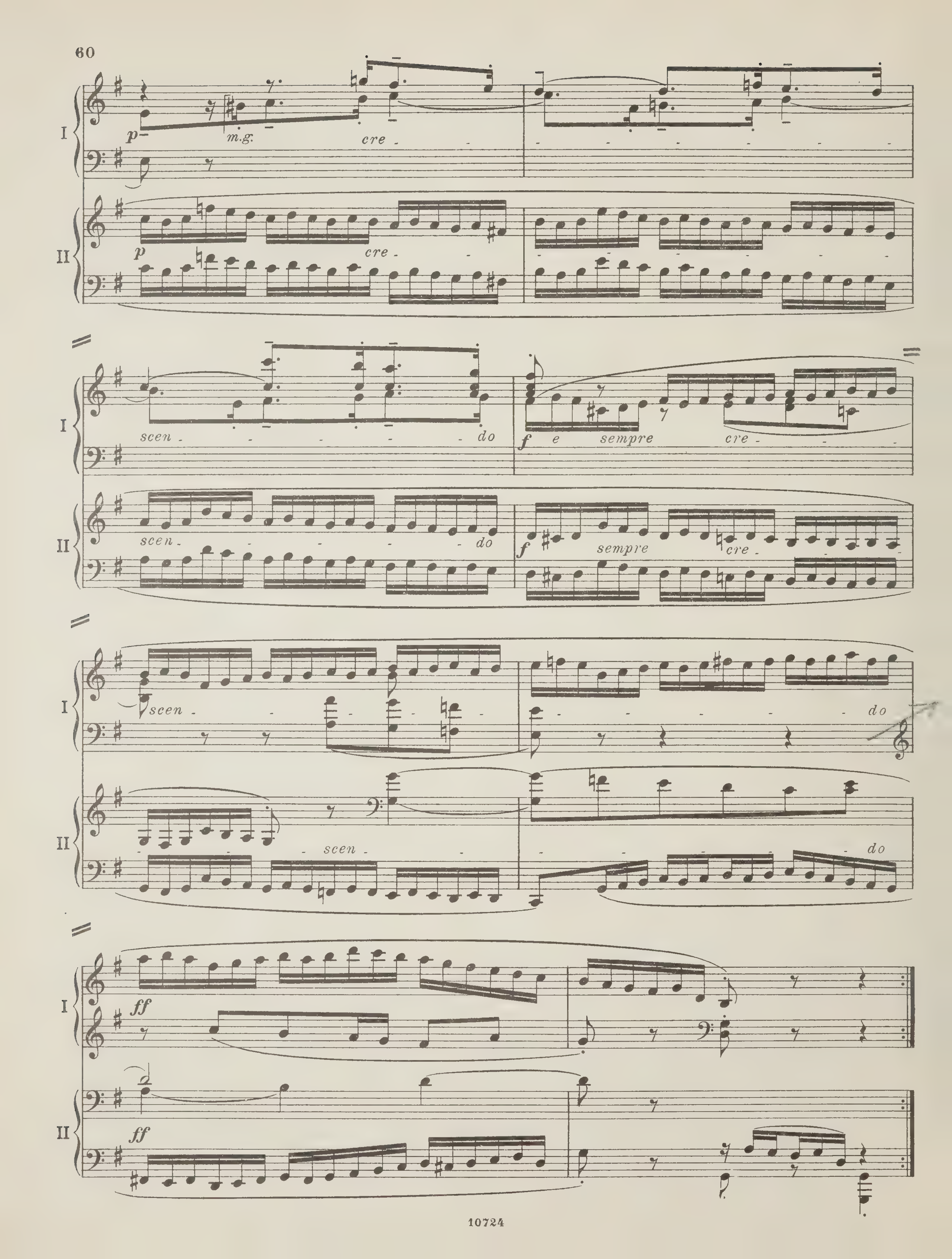
sempre espress.
p
quasi f
I
II
pp
espress.
mf
espress.
espress.
espress. ed agitato
p
espress.
poco espress.
mf
p
p
f
sempre espress.
p


I
II
cre - - scen - - do f
sempre f
sempre
cre - - scen - - do
sf sempre cre - - scen - - do
ff
1. rit.
2. rit.
p
pp

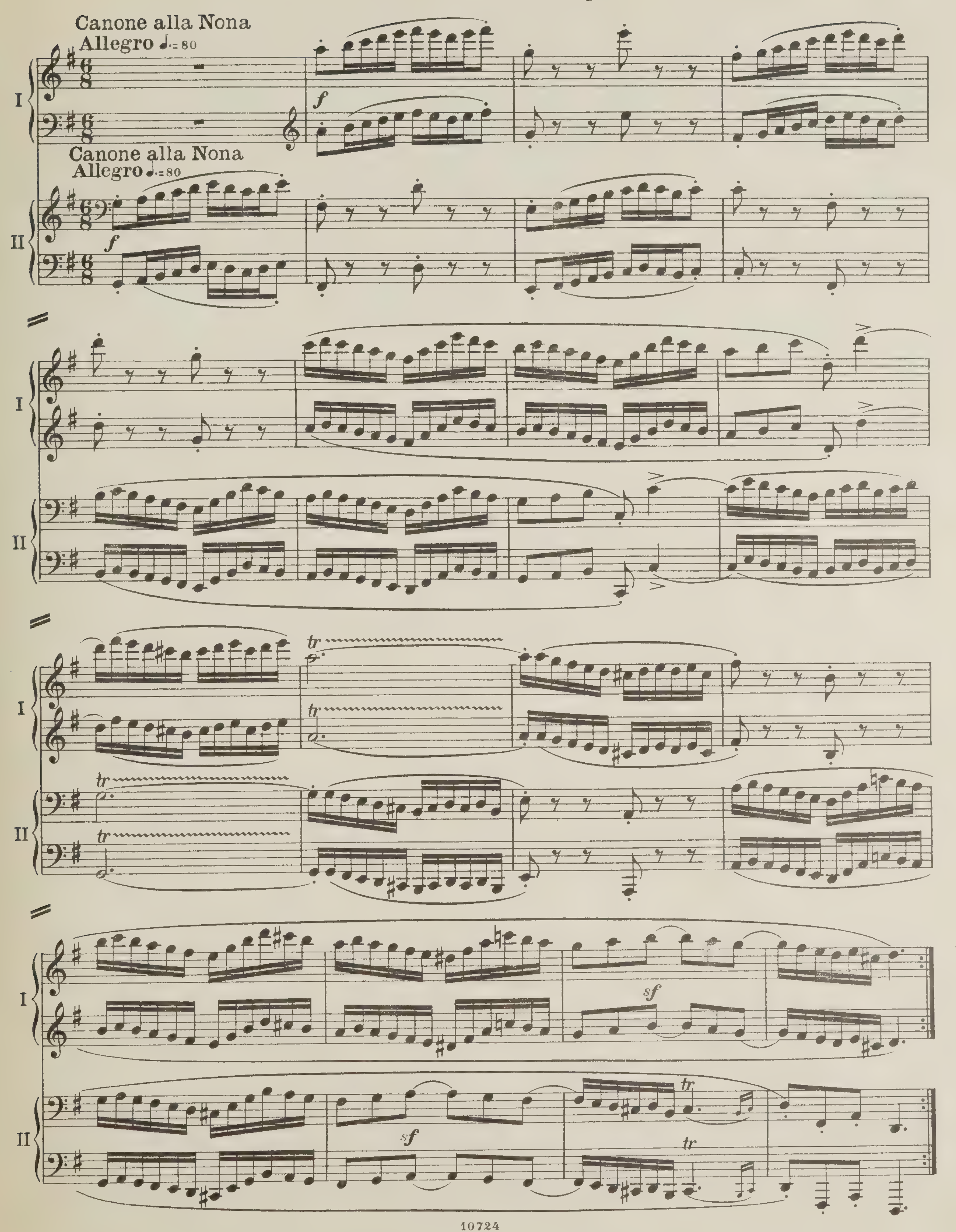
26. Veränderung
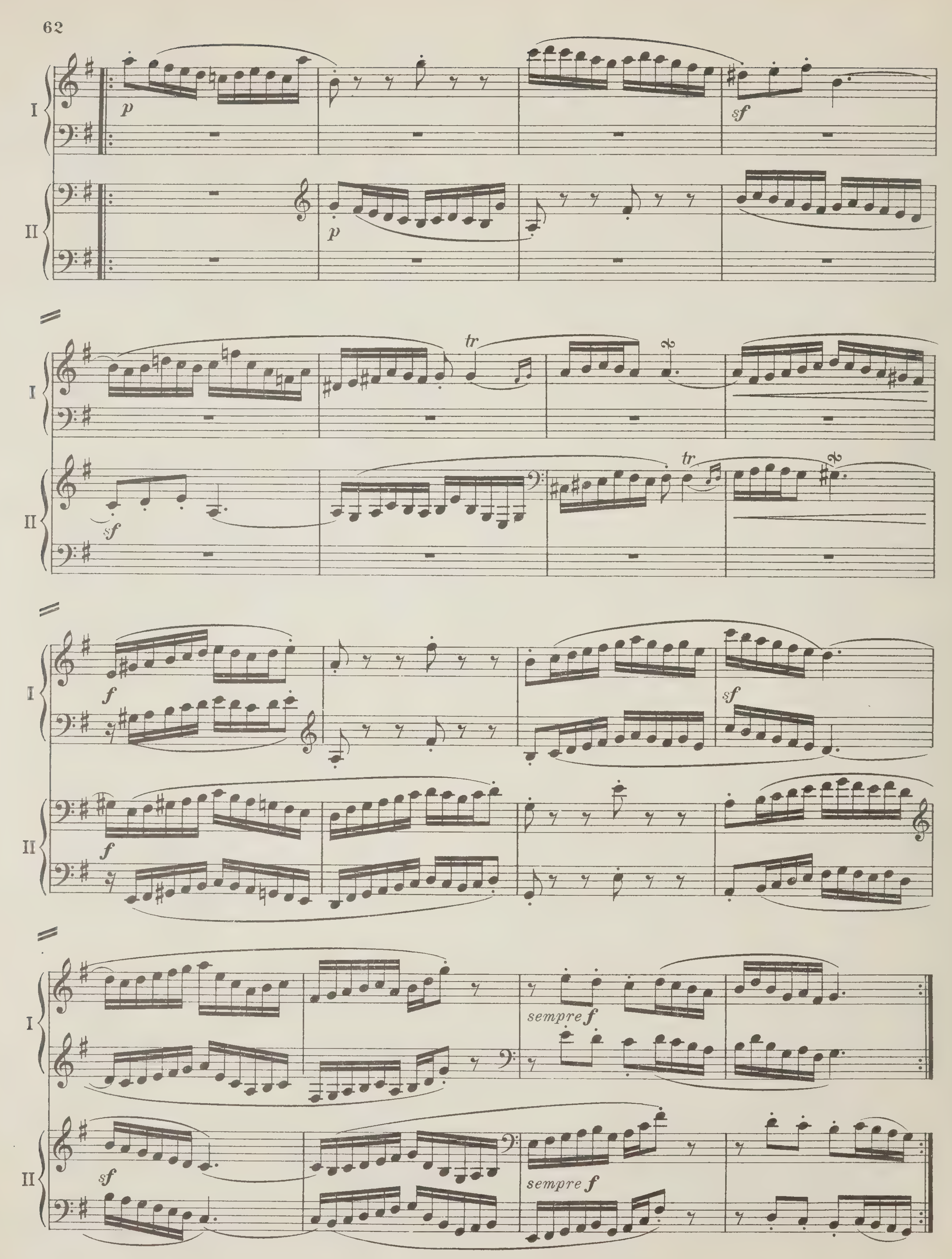



I
II
cre - scen - do
f
ff
pp
cre - scen - do
f
ff
mf
3


I
II
p
m.g.
cre
scen
do
f
e
sempre
ff

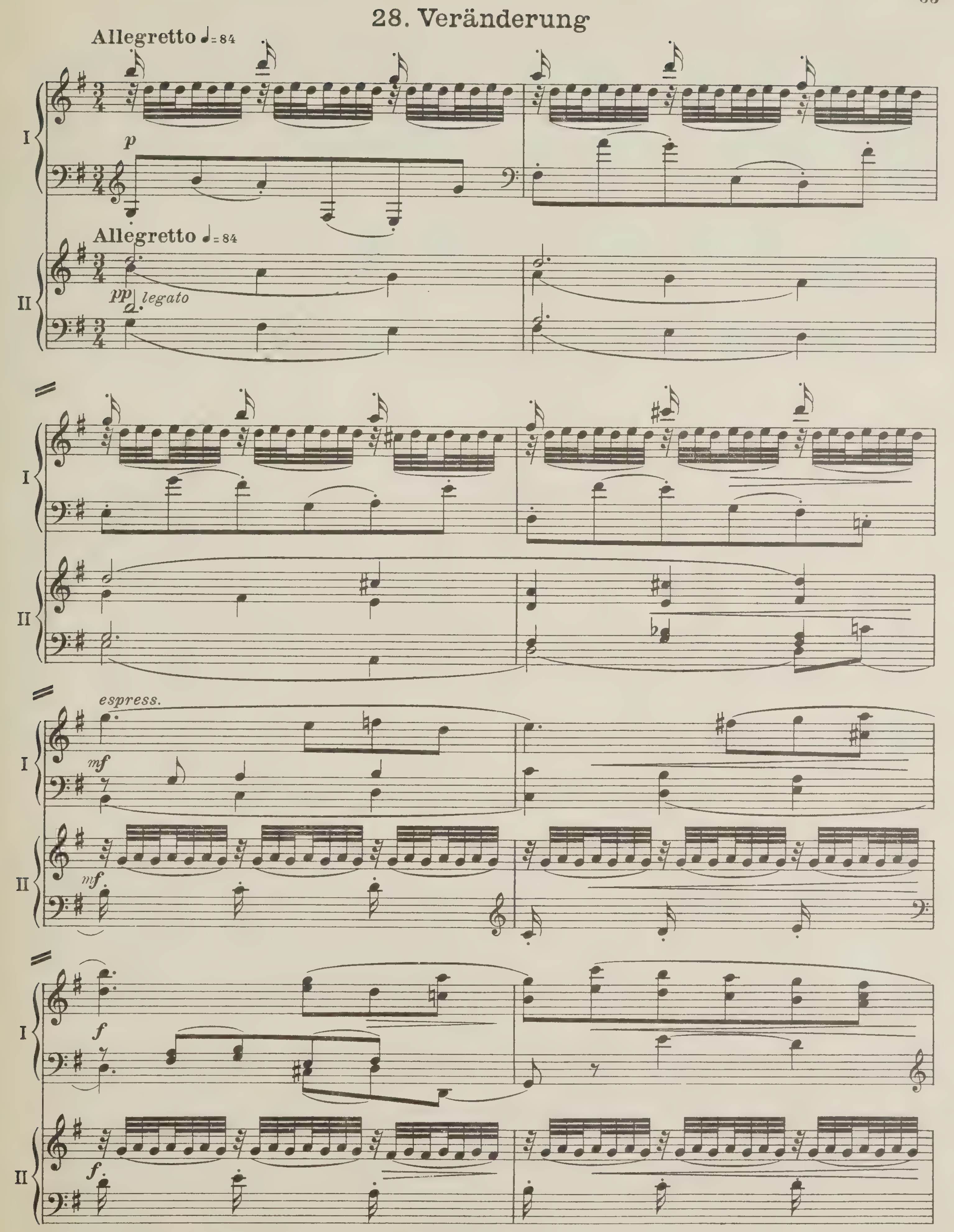
27. Veränderung

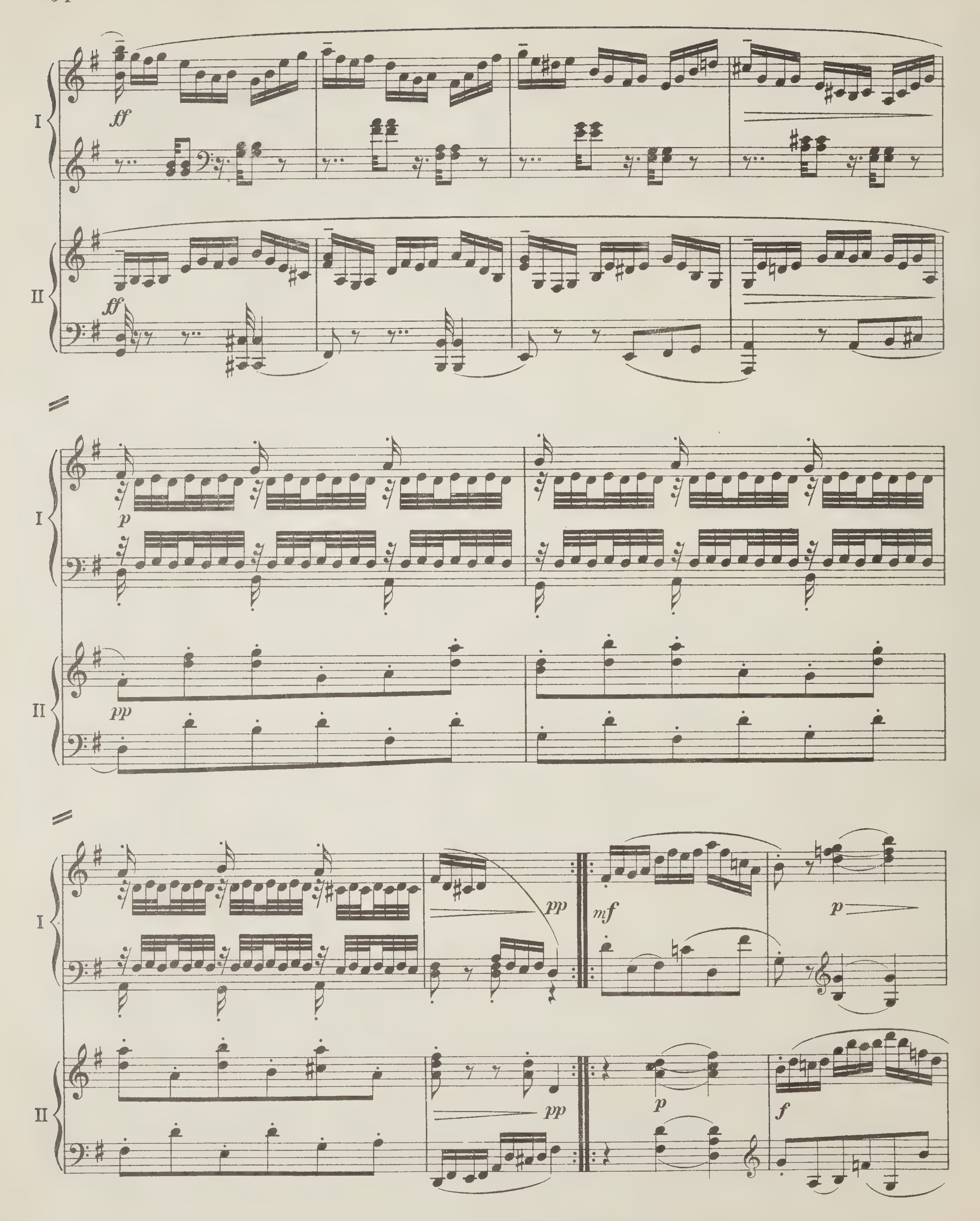


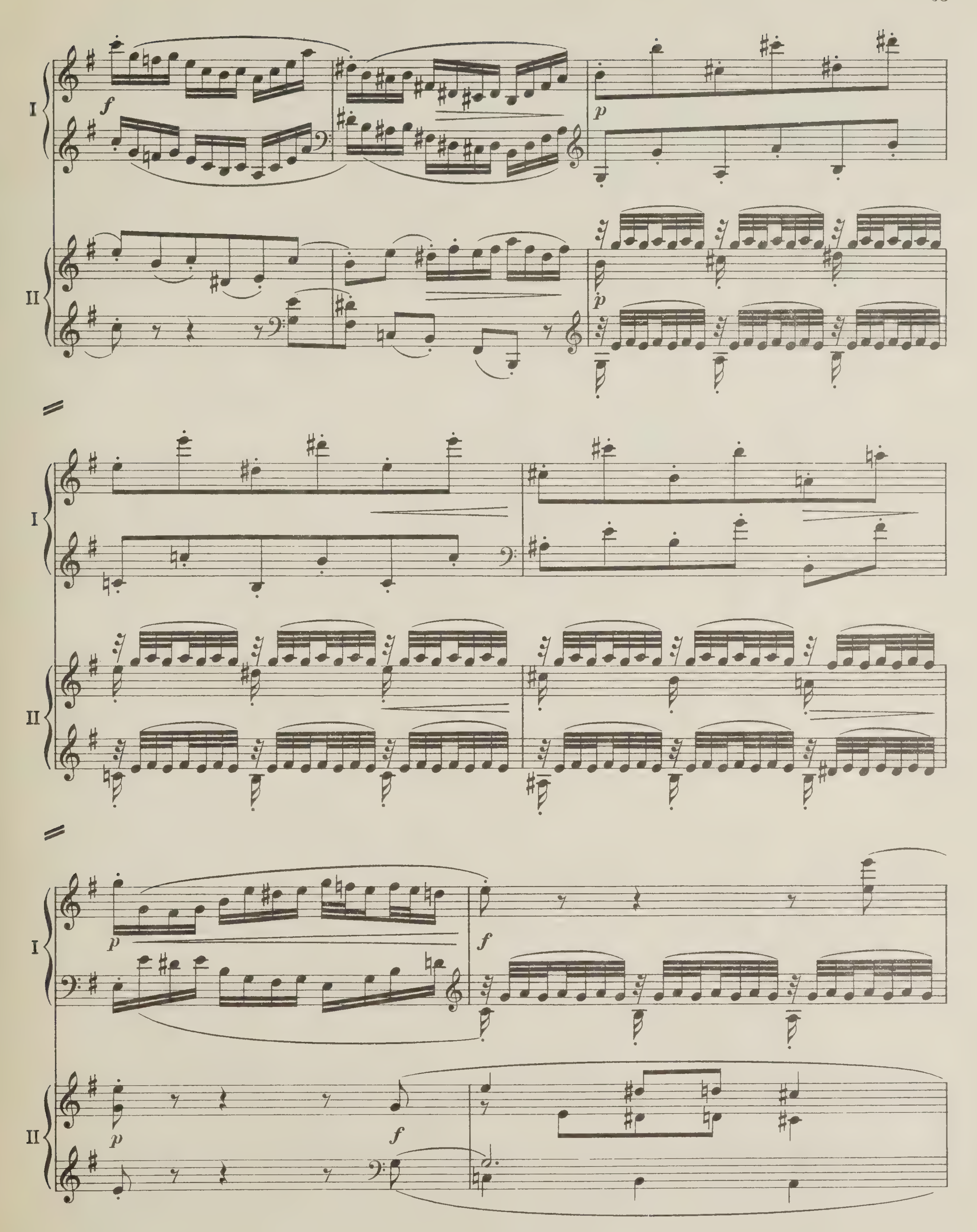


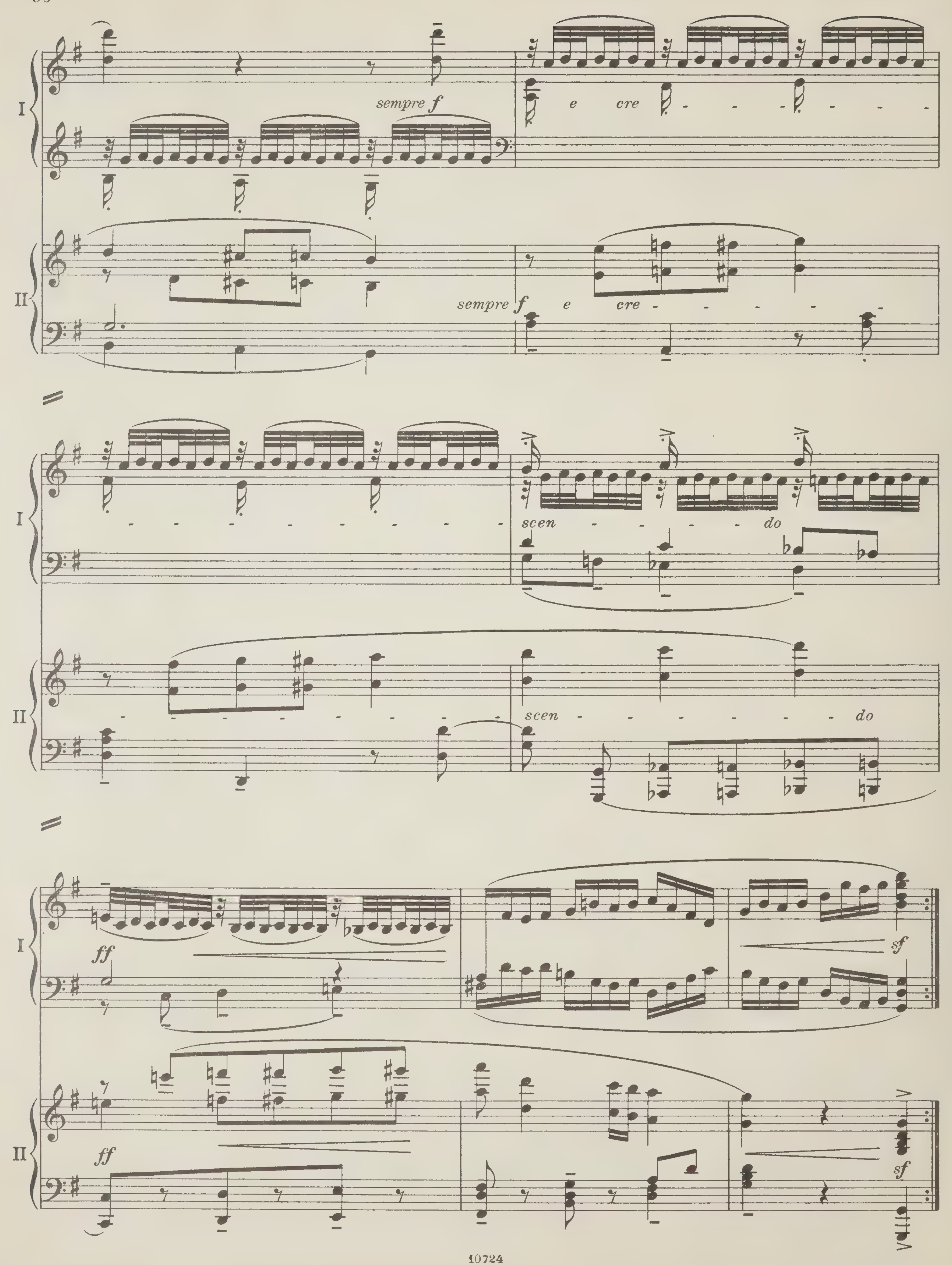
I
II
p
sf
tr
f
sempre f

28. Veränderung

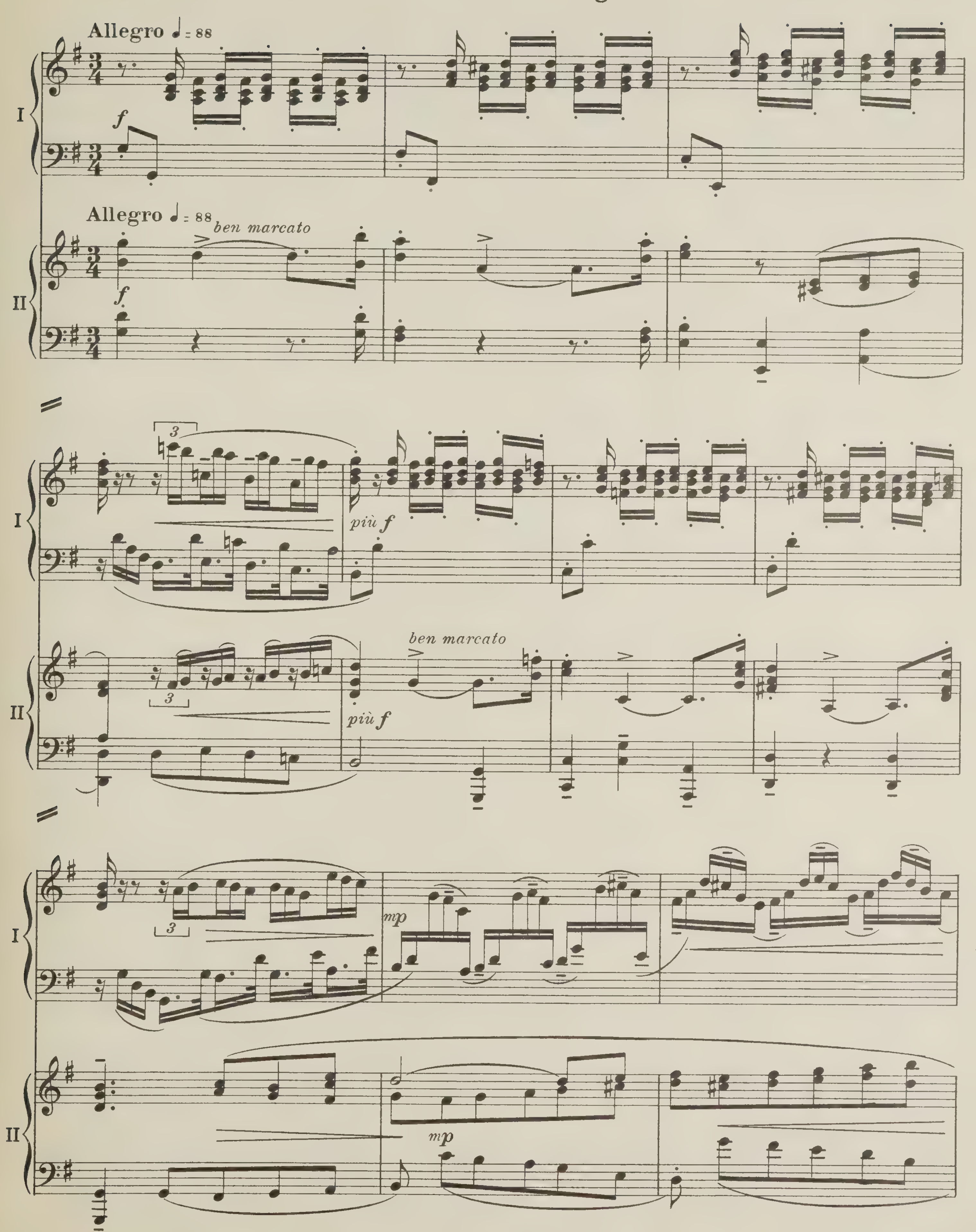


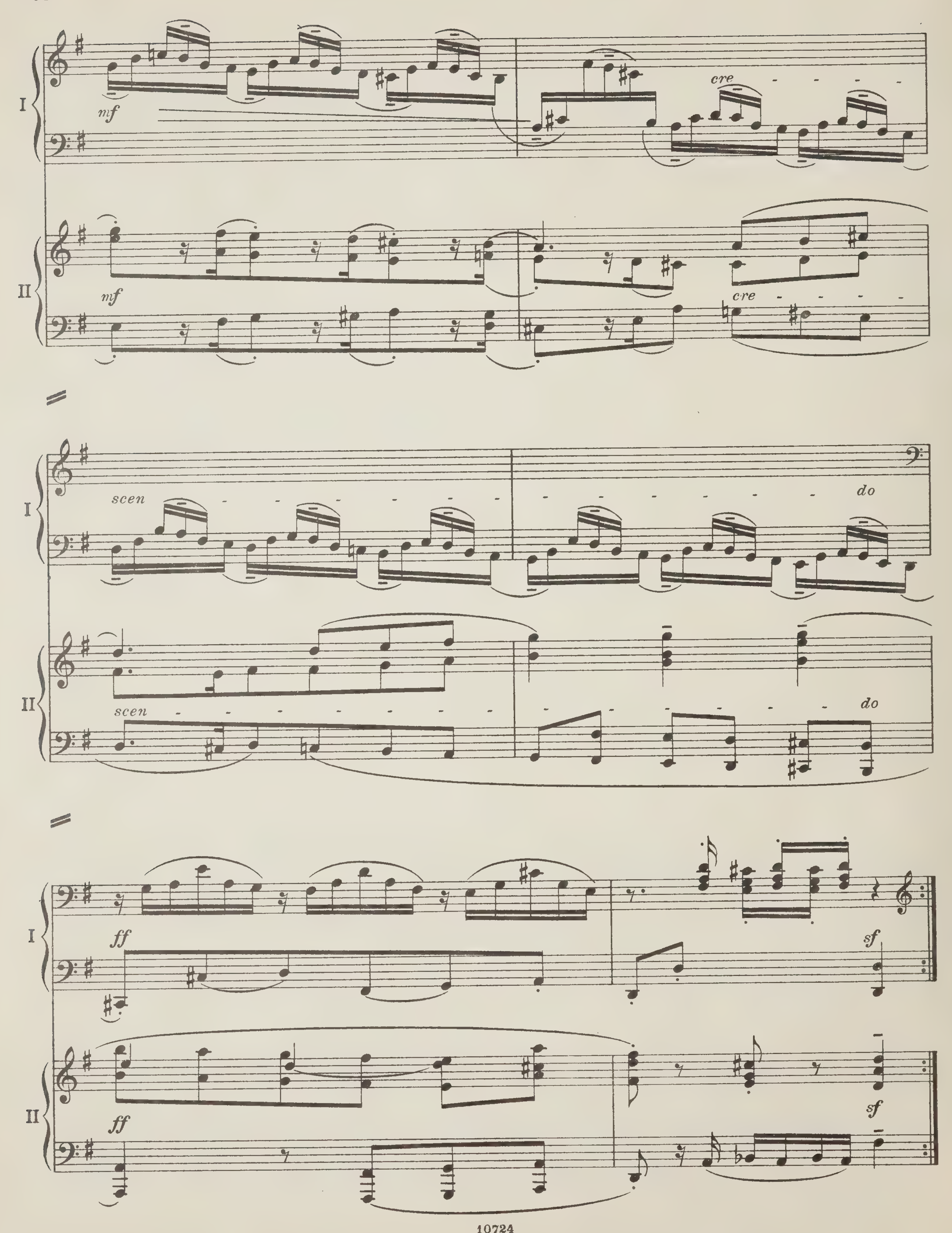

I
ff
II
ff
I
p
II
pp
I
pp
mf
p
II
pp
p
f

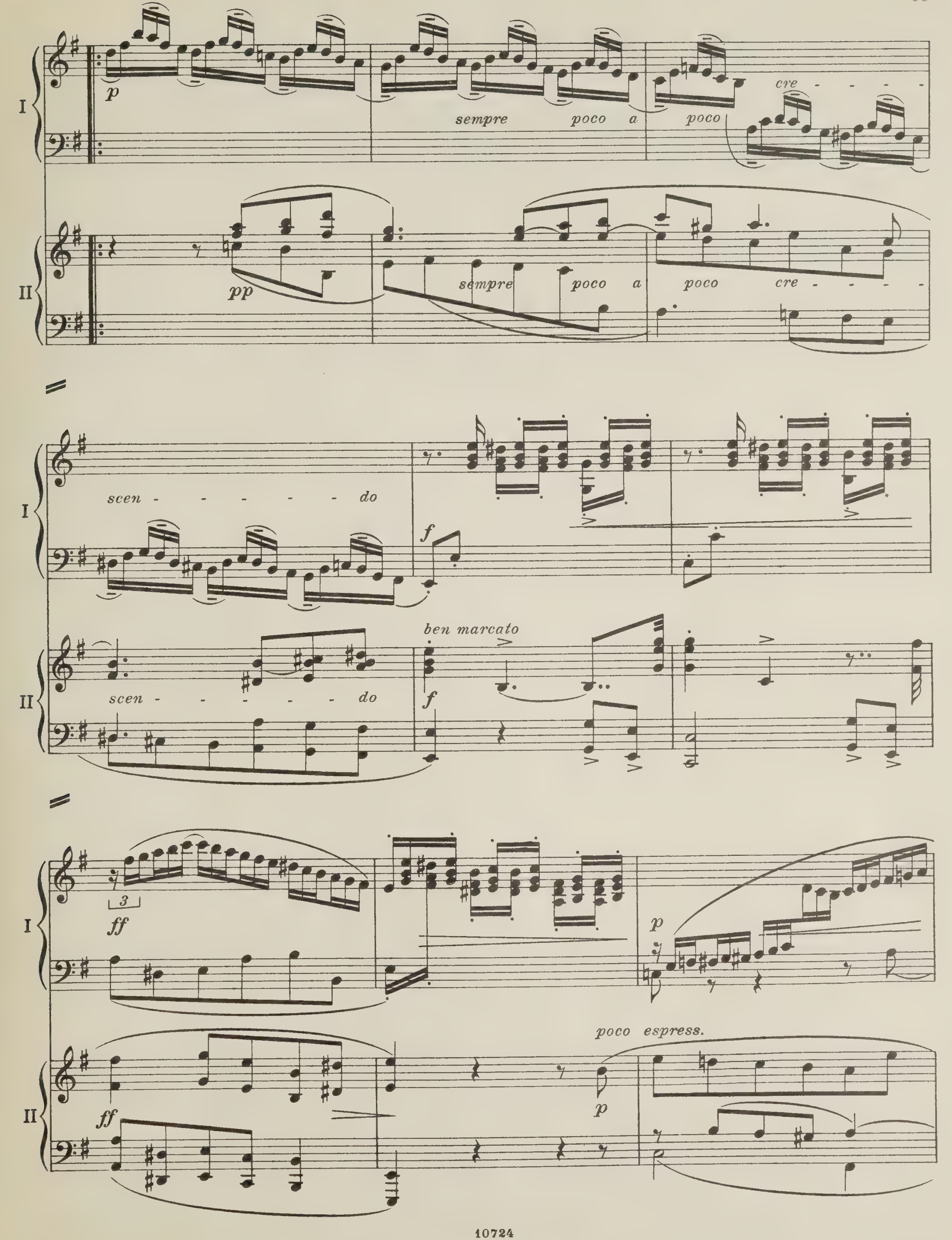

I
II
f
p
f
p
p
f
f
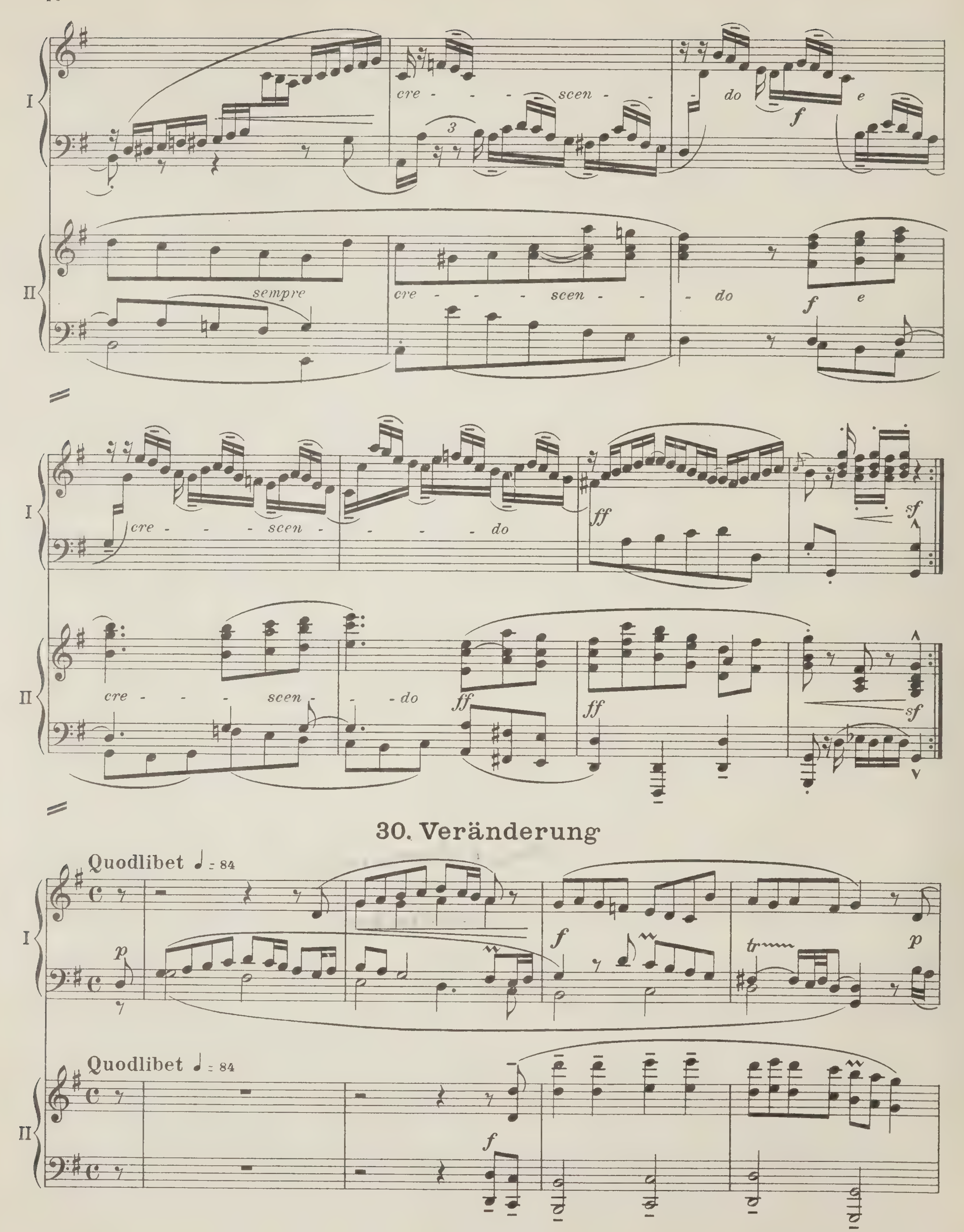

I
II
sempre f
e cre
sempre f
e cre
scen
do
scen
do
ff
sf
ff
sf

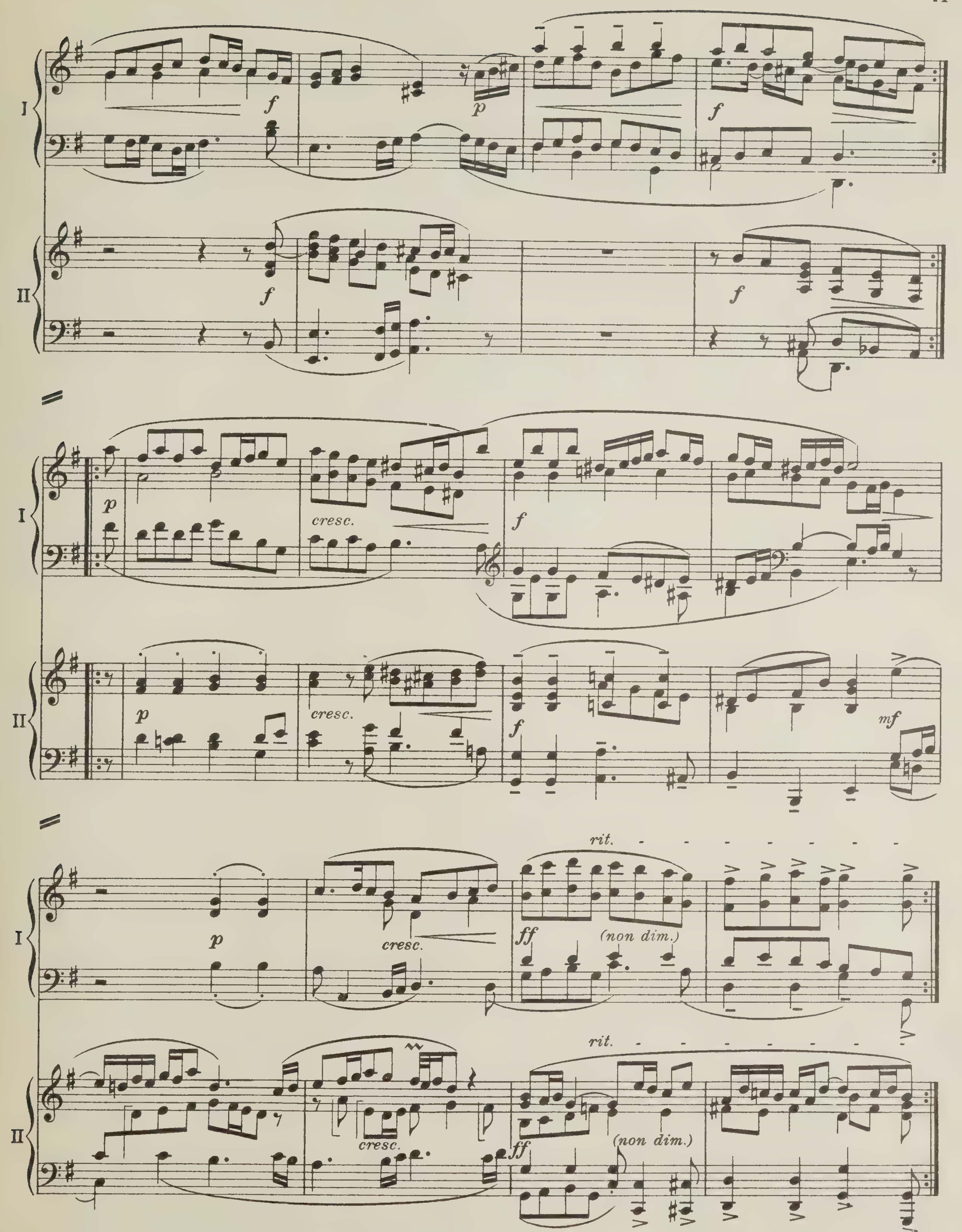
29. Veränderung




I
II
mf
cre
scen
do
ff
sf


I
II
p
pp
sempre poco a poco cre - - - - scen - - - - - - do
f
ben marcato
ff
poco espress.


I
cre - - - scen - - do
f
e
II
sempre
cre - - - scen - - - do
f
e
I
cre - - - scen - - - - do
ff
sf
II
cre - - - scen - - do
ff
ff
sf
30. Veränderung
Quodlibet
p
f
p
Quodlibet
f



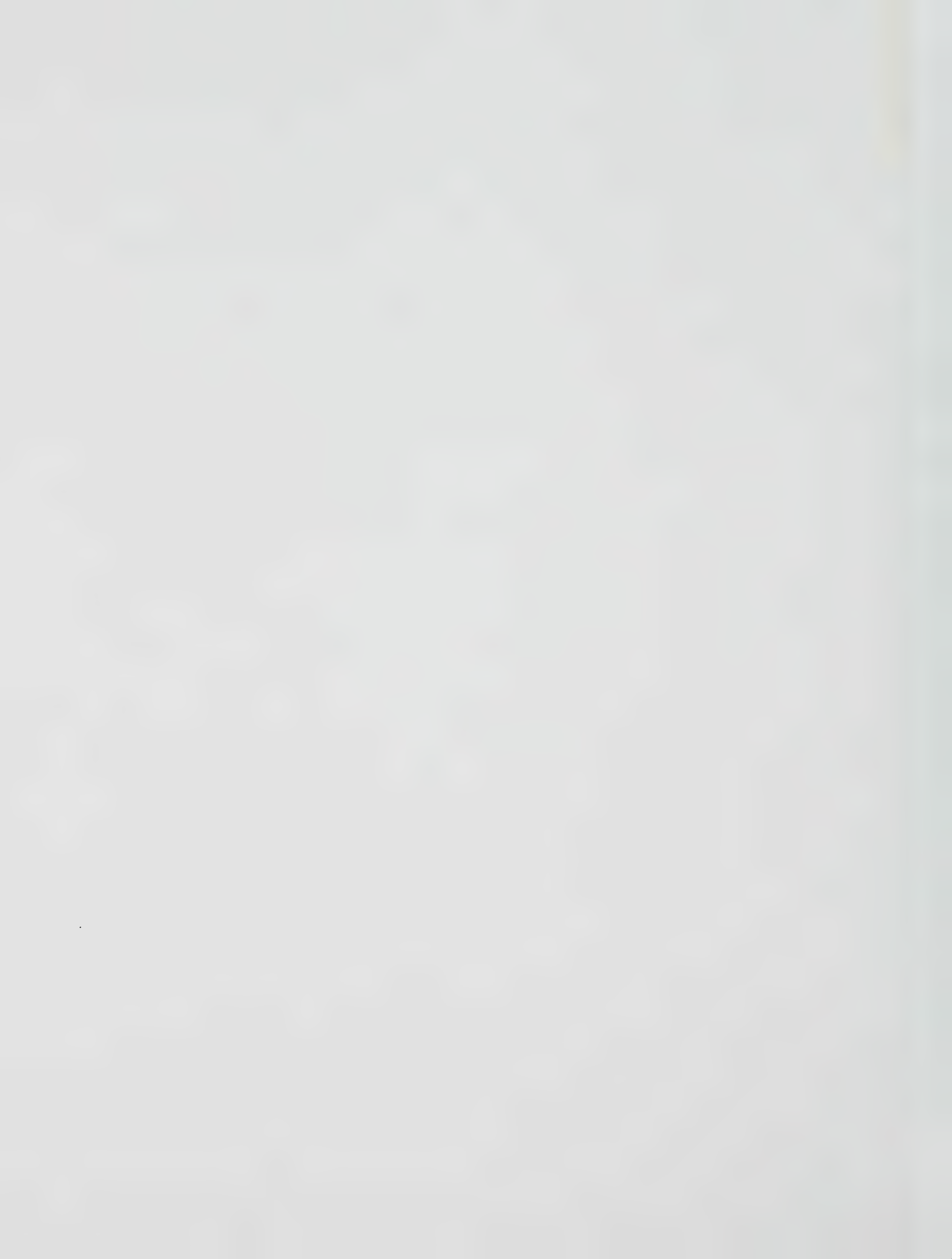
Stich und Druck von C. G. Röder G.m.b.H., Leipzig.













ARIA

MIT 30 VERÄNDERUNGEN

(die Goldbergschen Variationen)

von

JOH. SEB. BACH

für

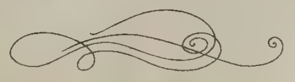
zwei Klaviere bearbeitet

von

JOSEF RHEINBERGER

revidiert von

MAX REGER



Preis für 2 Exemplare M 12._ n°

LEIPZIG, FR. KISTNER

10724

C.G. RÖDER G.M.B.H., LEIPZIG

ARIA

MIT 30 VERÄNDERUNGEN

(die Goldbergschen Variationen)

von

JOH. SEB. BACH

für

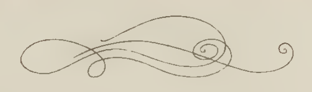
zwei Klaviere bearbeitet

von

JOSEF RHEINBERGER

revidiert von

MAX REGER



Preis für 2 Exemplare M 12.– n°

LEIPZIG, FR. KISTNER

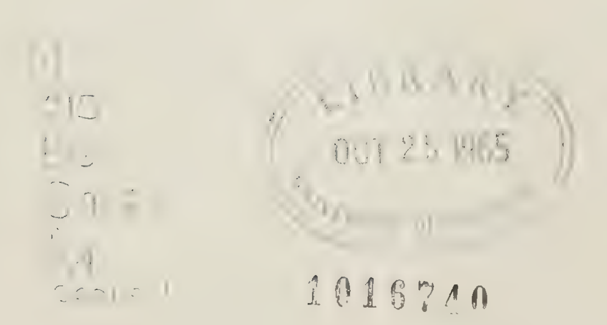
10724

C.G. RÖDER G.M.B.H, LEIPZIG

Vorwort

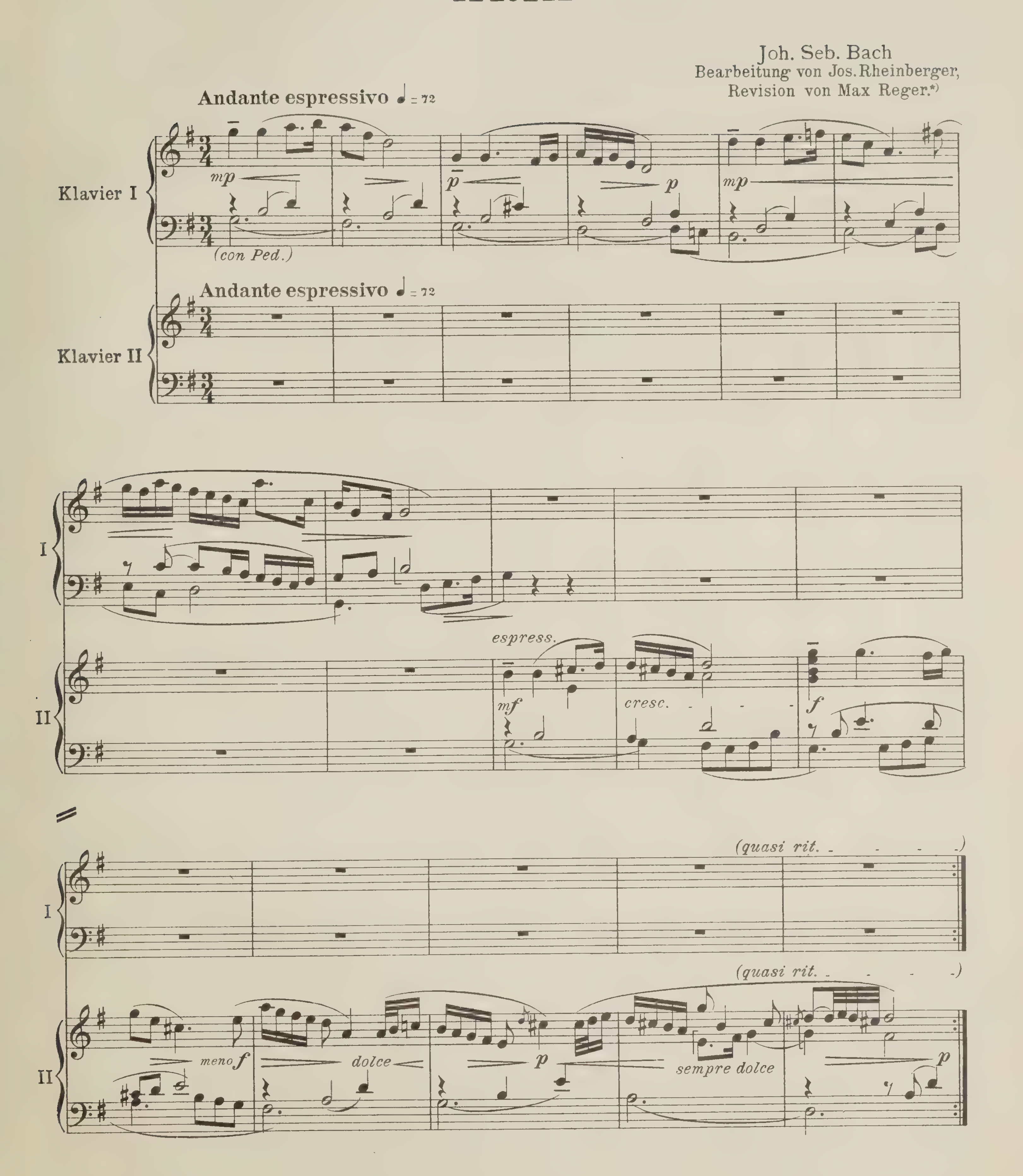
Zu dem Bedeutendsten, was J. S. Bach für Klavier geschrieben, zählen die „Goldbergschen Variationen"— Aria mit 30 Veränderungen. Wenn dieses großartige Werk bis auf den heutigen Tag mehr nur theoretisch gewürdigt als gespielt wurde, so hat dies seinen triftigen Grund in dem Umstande, daß es für ein Klavier mit zwei Manualen geschrieben ist— ein Instrument, das man längst nicht mehr kennt. Möge nun vorliegende pietätvolle Bearbeitung für zwei Klaviere dazu dienen, Musiker und Musikfreunde mit diesem Schatze echter Hausmusik bekannt und vertraut zu machen.

München im Mai 1883 *Josef Rheinberger*

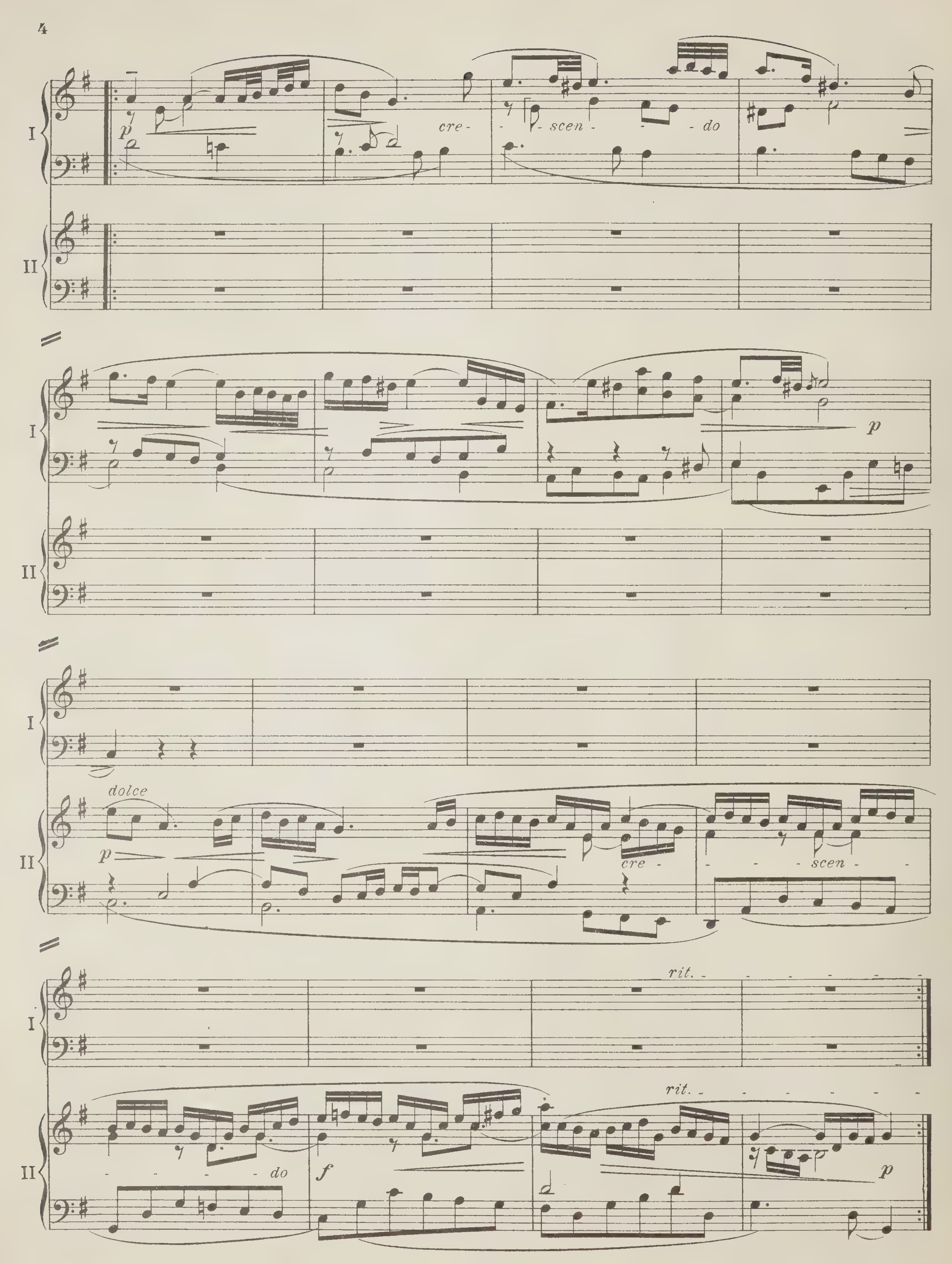


ARIA

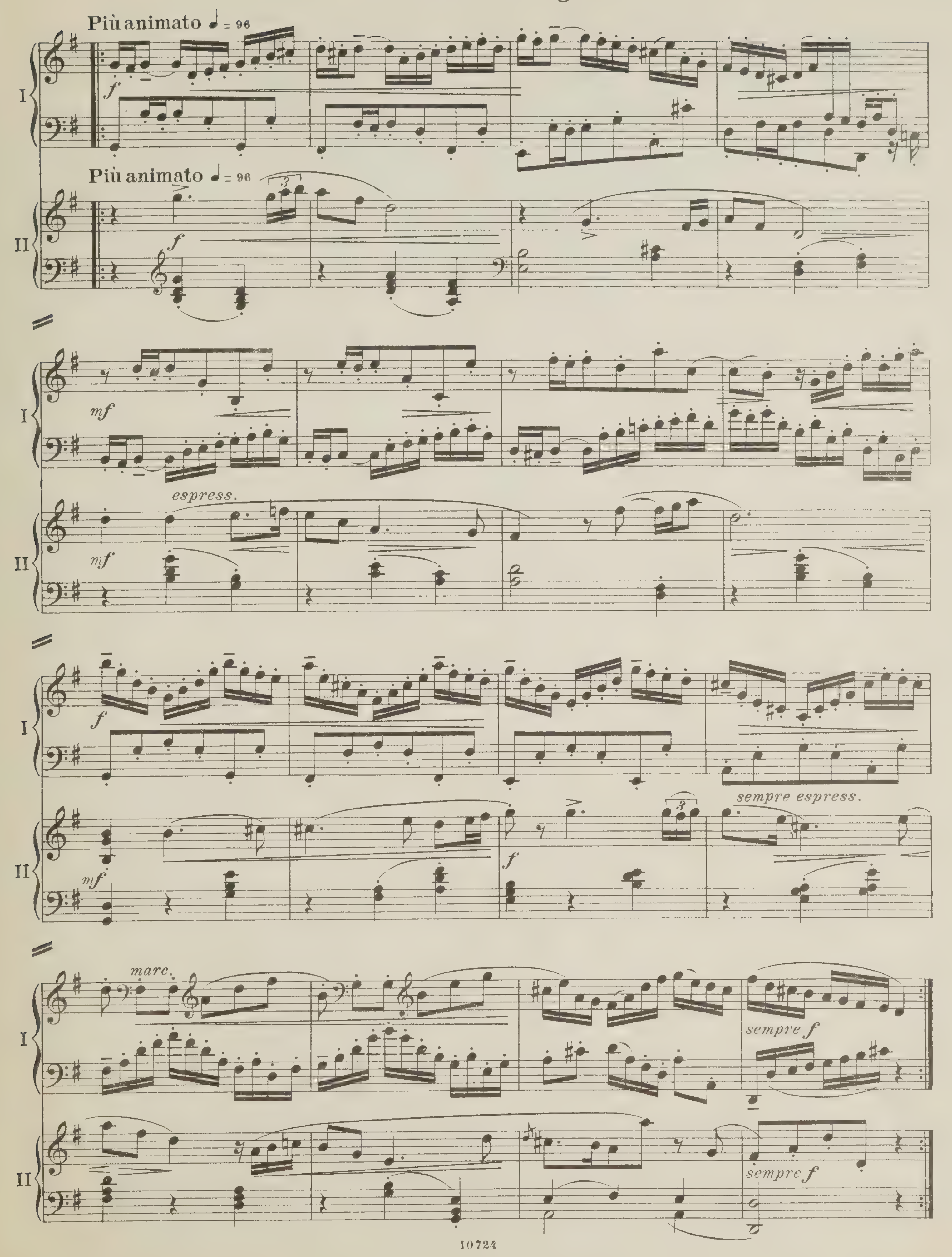
Joh. Seb. Bach
Bearbeitung von Jos. Rheinberger,
Revision von Max Reger.*)

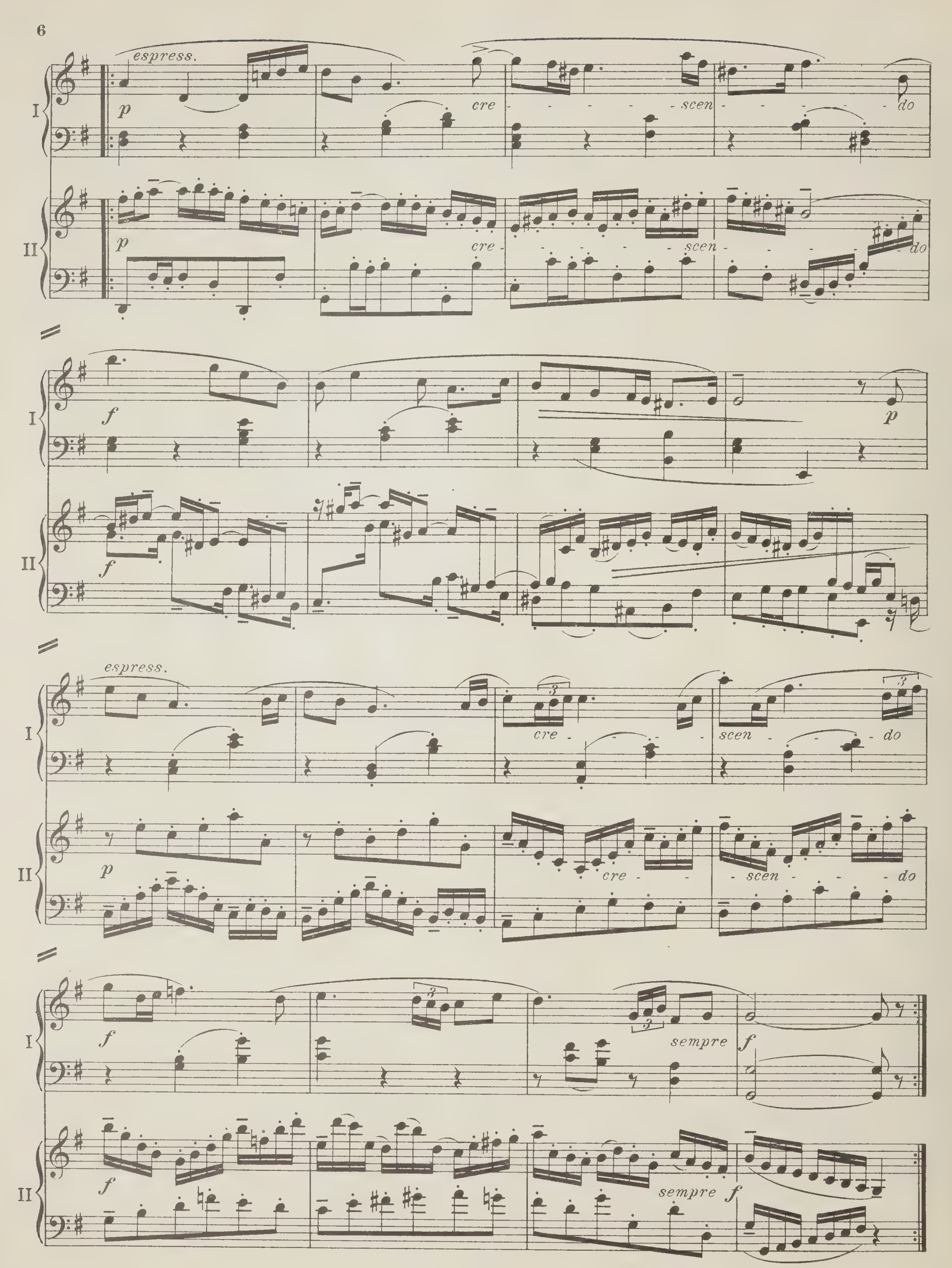


Leipzig, Fr. Kistner
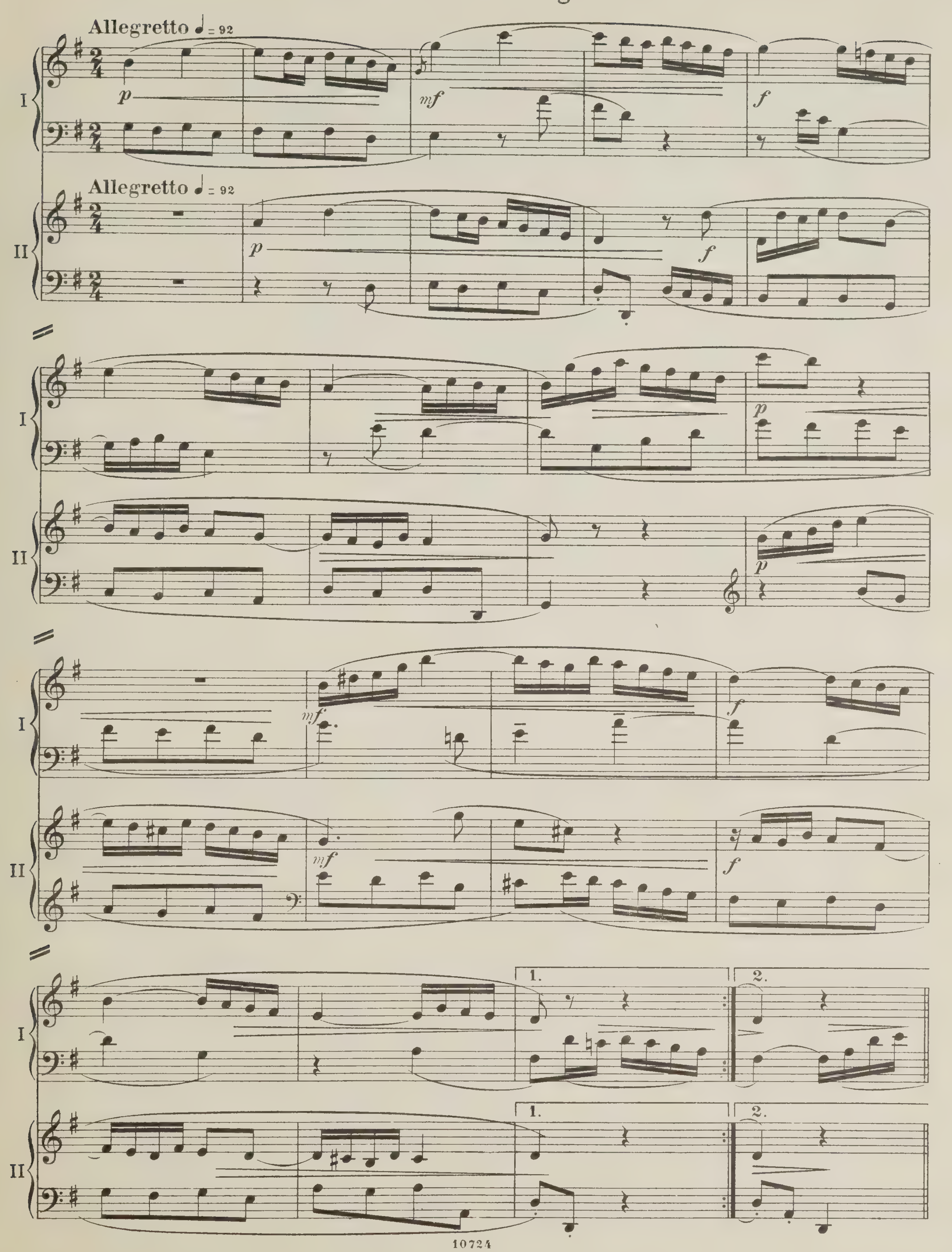

I
II
p
cre -
- scen -
- do
p
I
II
dolce
p
cre -
- scen -
rit.
- do
f
p

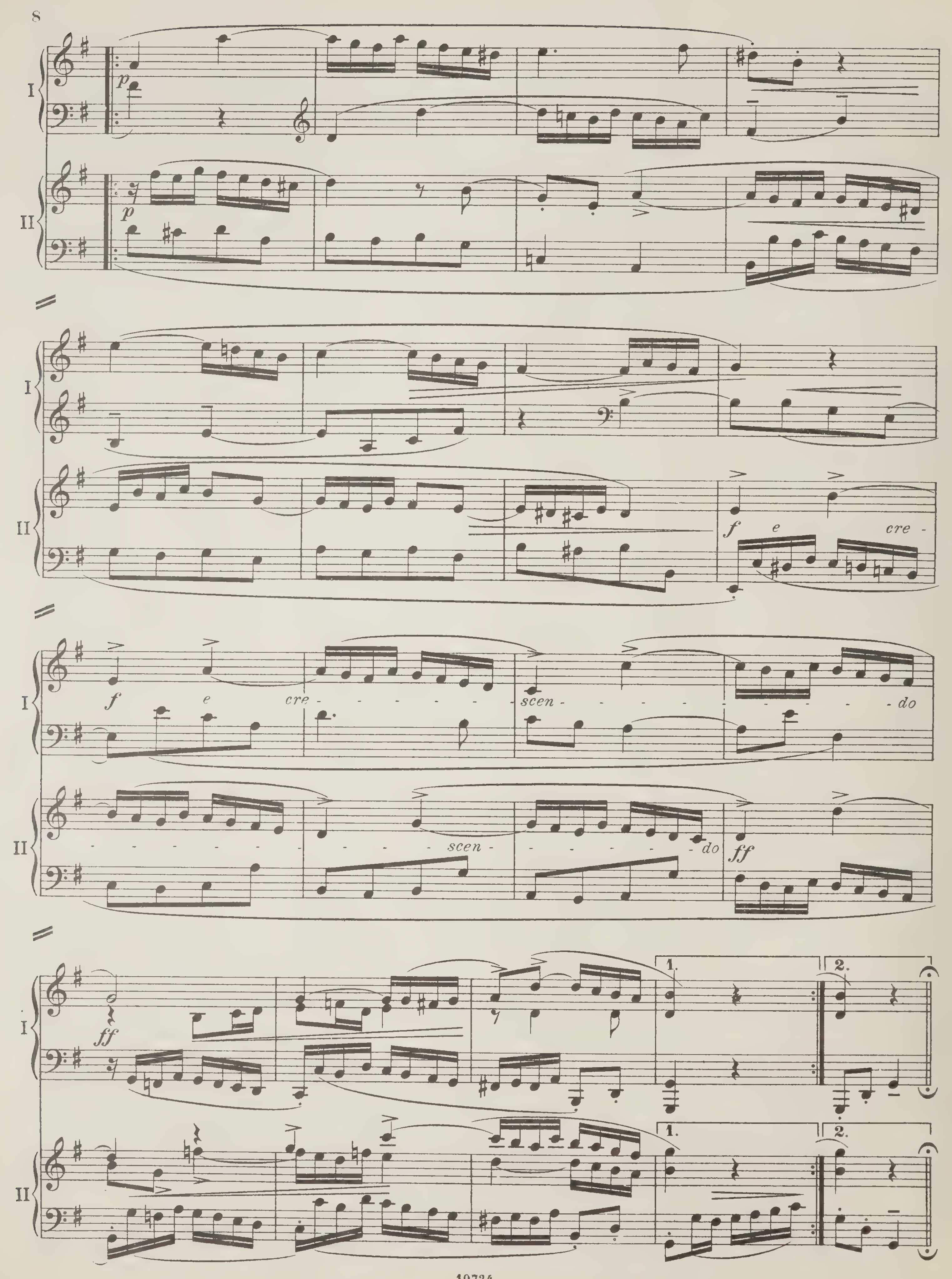
1. Veränderung

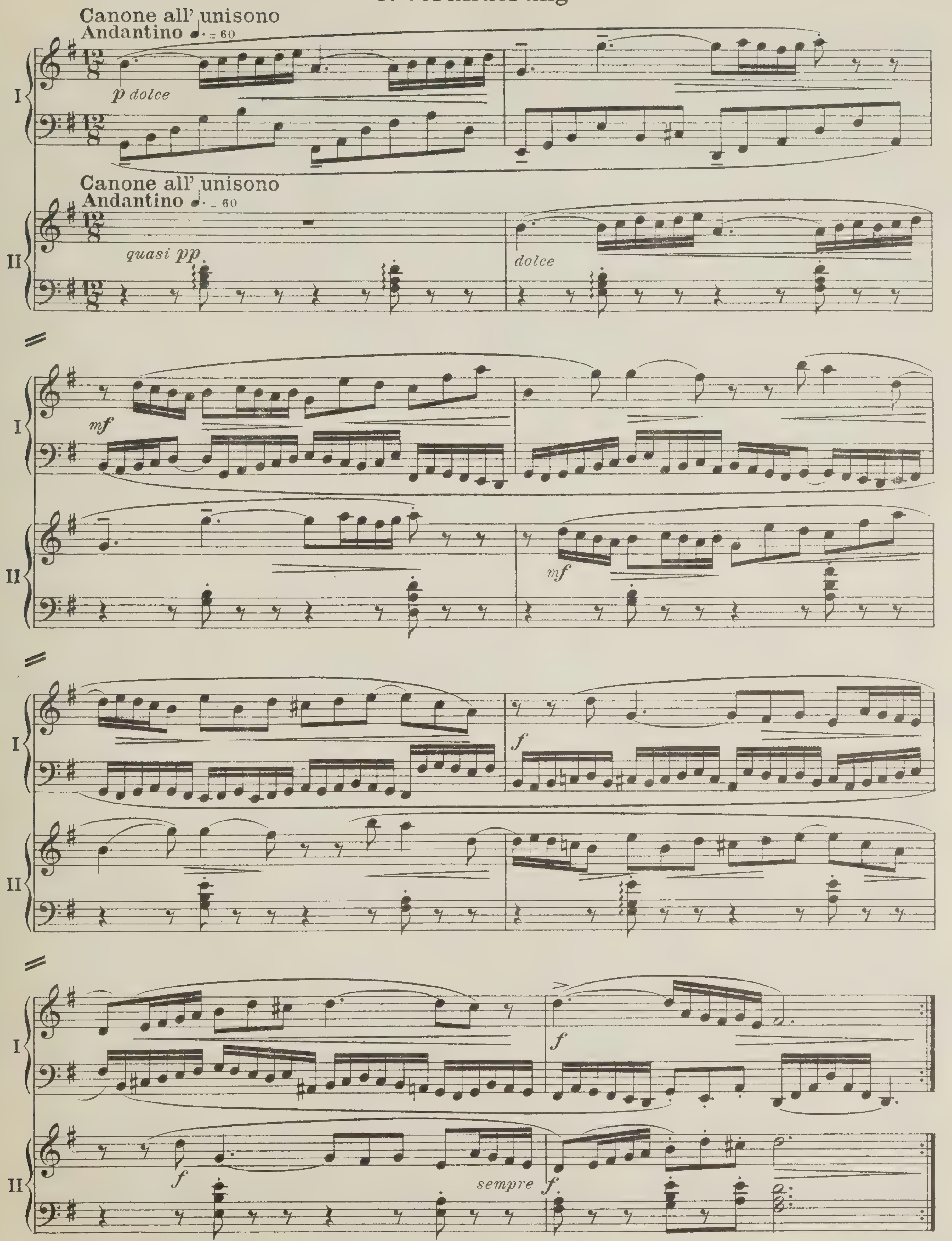



espress.
cre - - - - - scen - - - - - do
cre - - - - - scen - - - - - do
espress.
cre - - - scen - - do
cre - - scen - - do
sempre f
sempre f

2. Veränderung
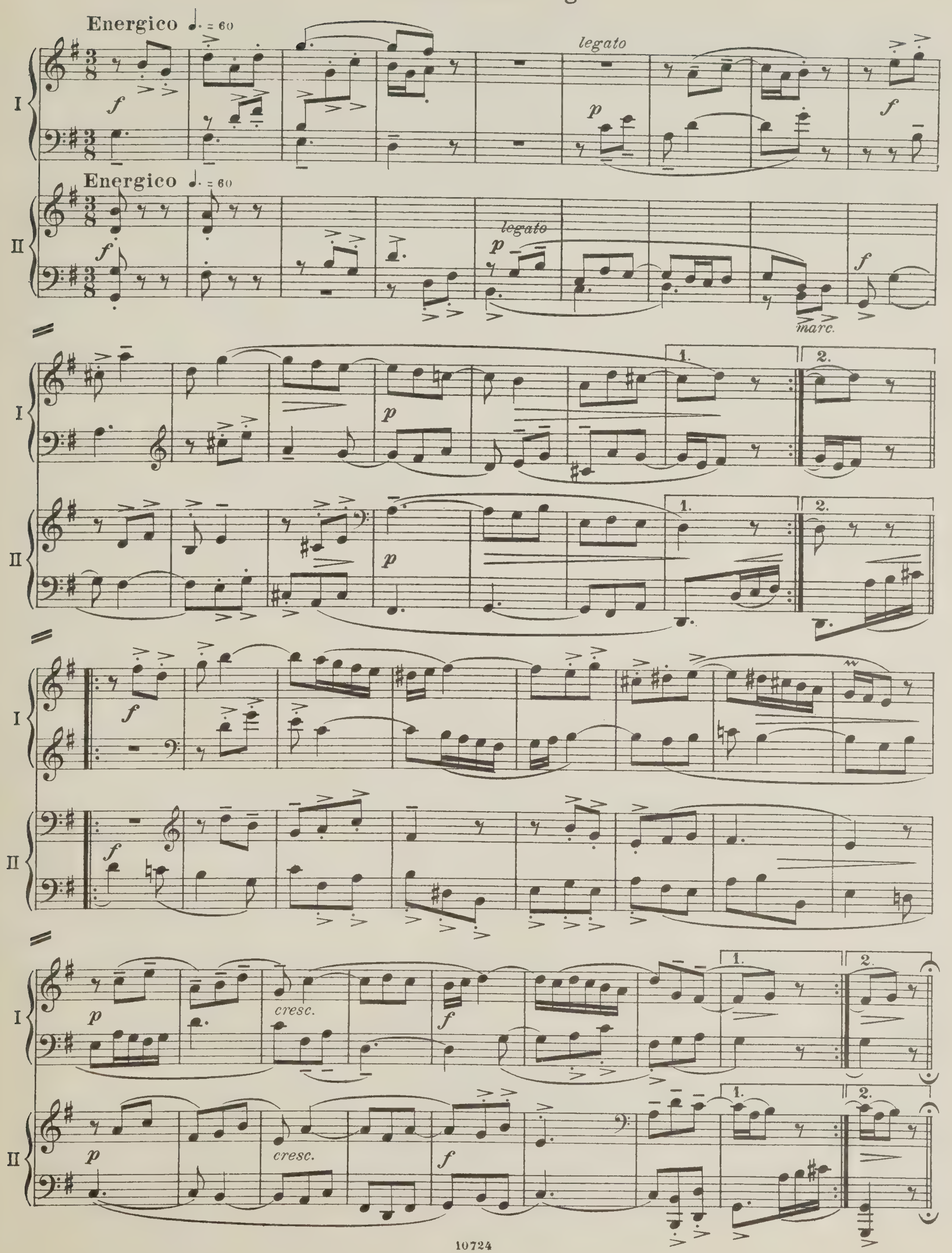



I
II
p
p
f
e
cre -
scen -
do
ff
1.
2.


3. Veränderung
Canone all' unisono
Andantino ♩. = 60
p dolce
Canone all' unisono
Andantino ♩. = 60
quasi pp
dolce
mf
mf
f
f
f
sempre f.



I
II
p
epress.
quasi pp
p dolce
mf
espress.
mf
f
sempre f
f
ff
sempre f.
ff.

4. Veränderung





5. Veränderung

Con fuoco ♩ = 120

I

f

Con fuoco ♩ = 120

II

sempre f

sempre f

p

cre - - scen - - do

p

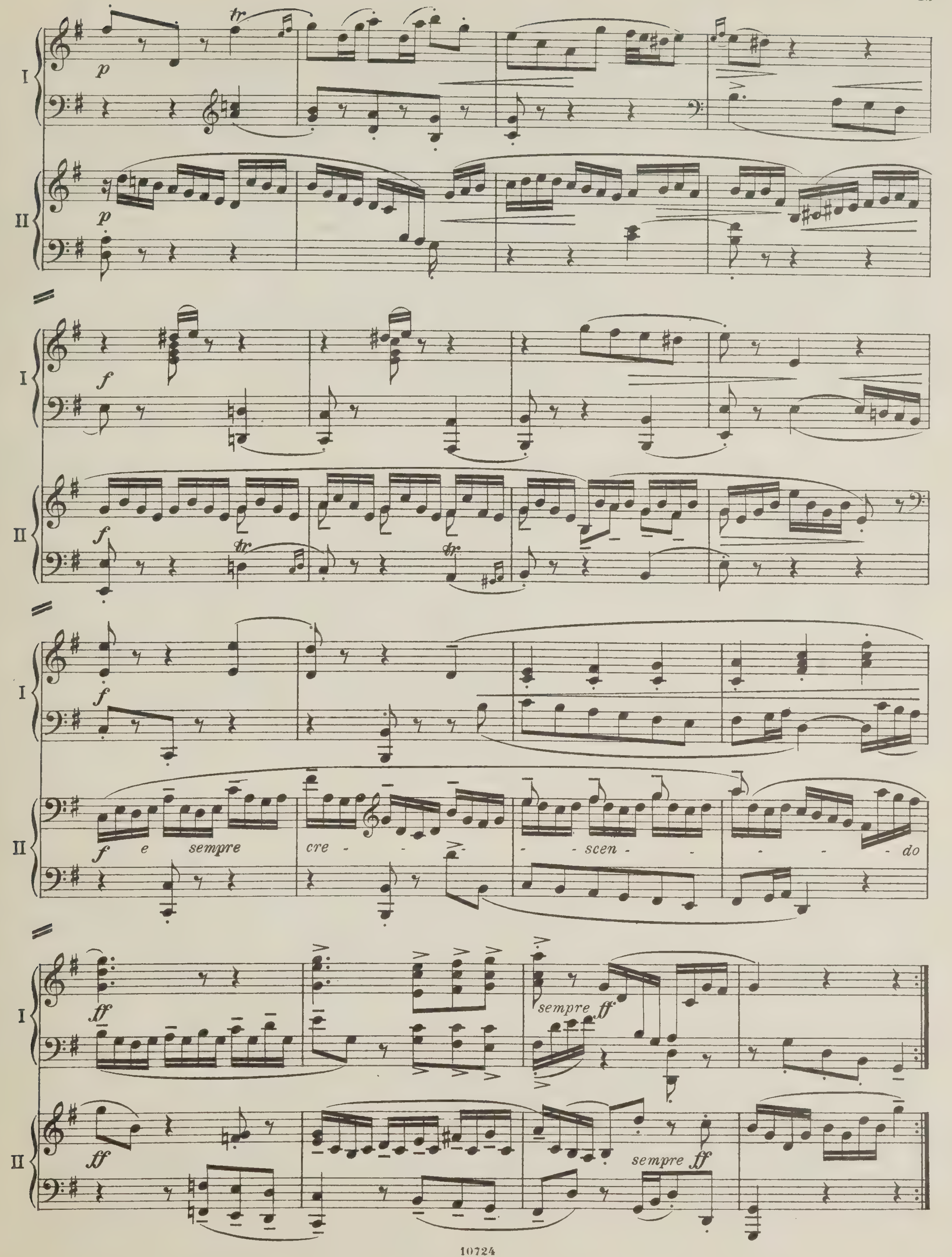
cre - - scen - - do

f
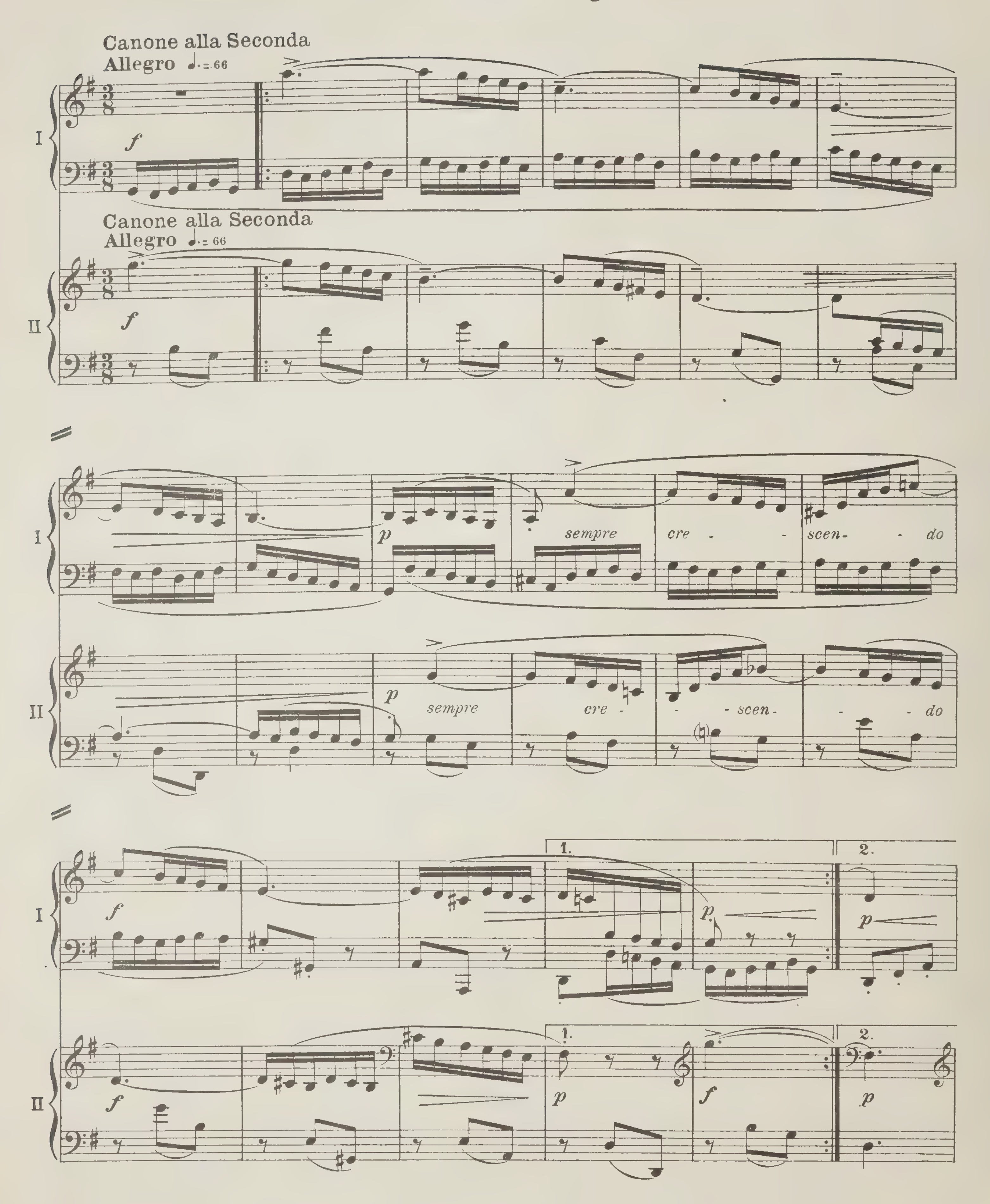
sempre f

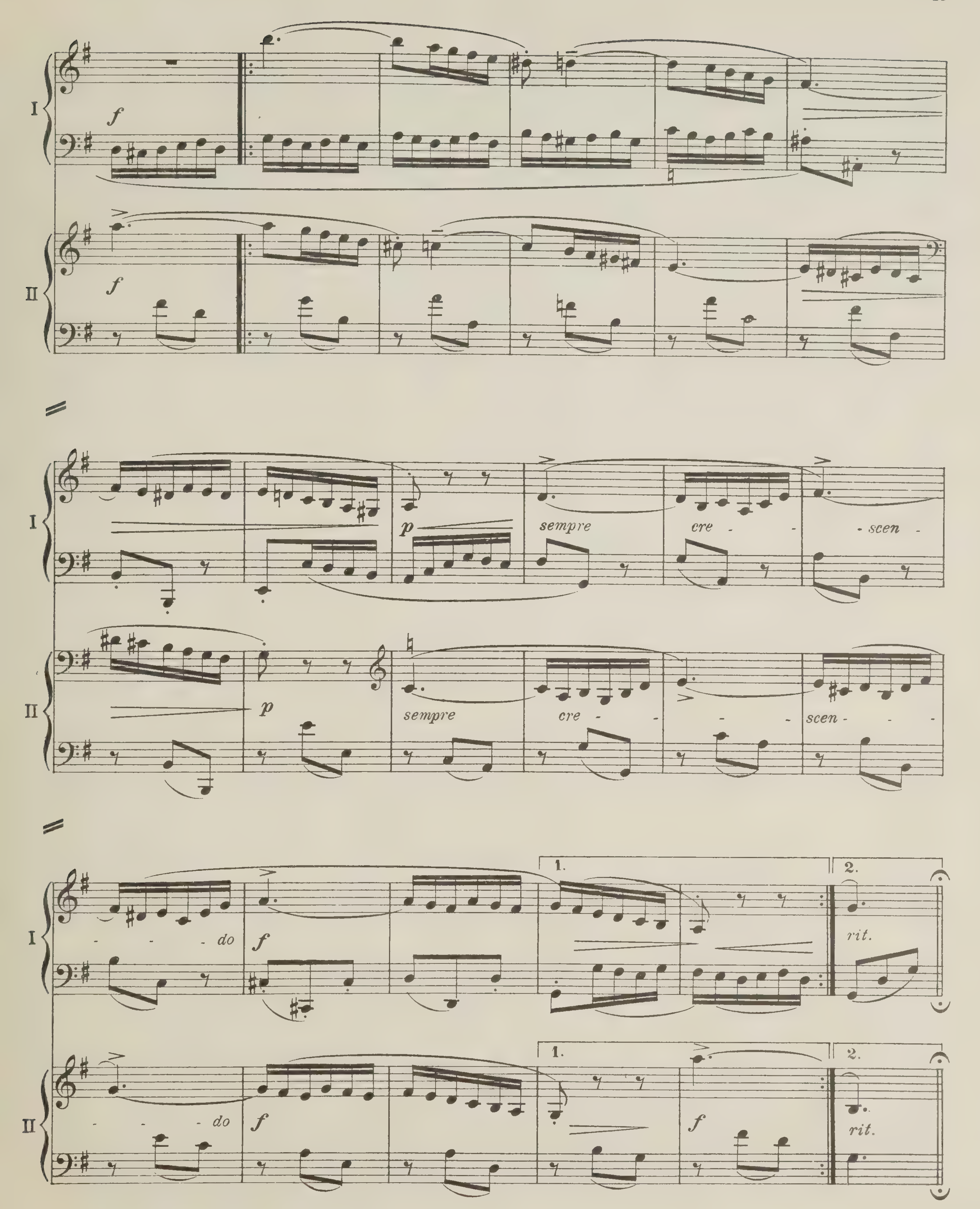
f

sempre f

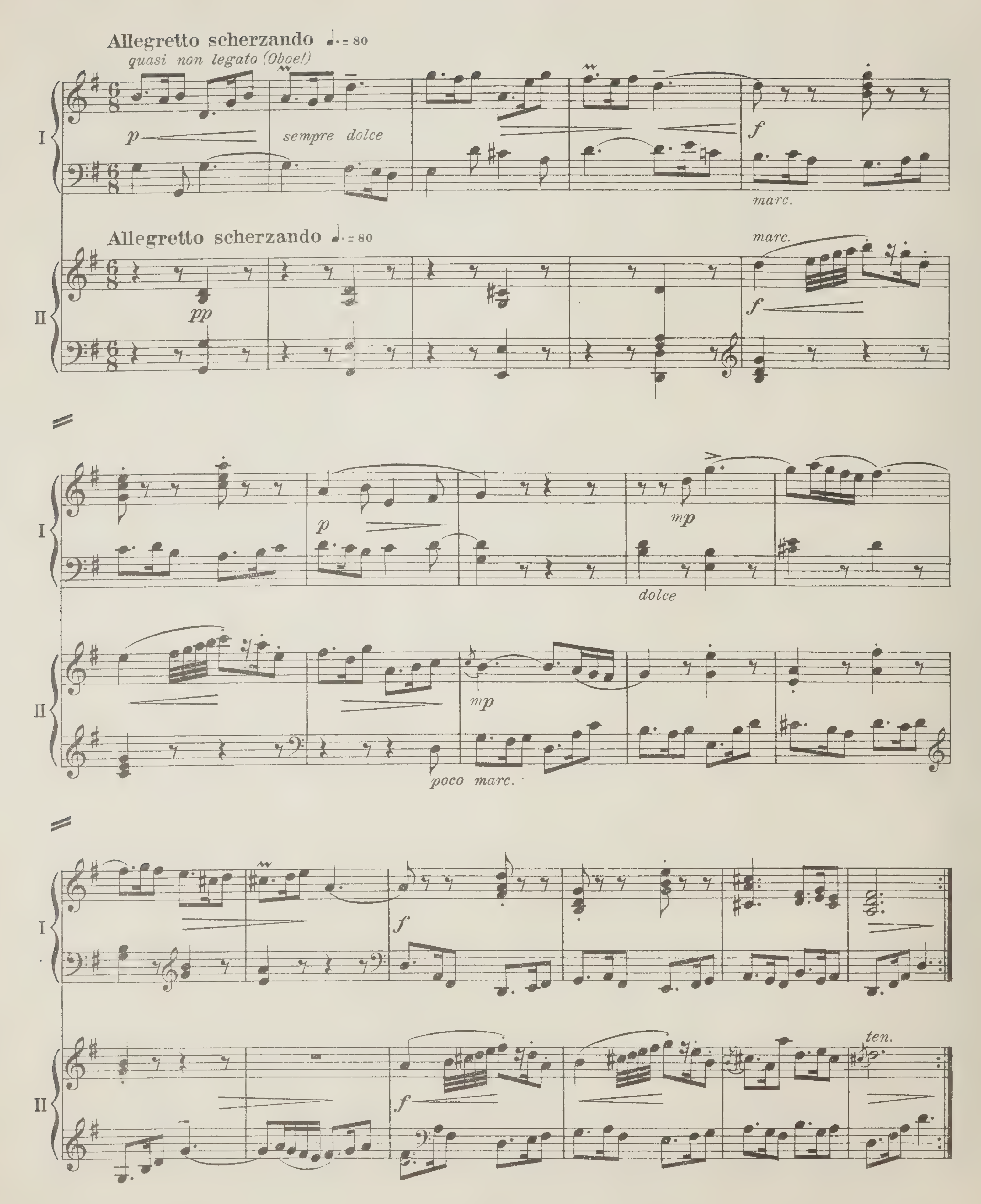

I
II
p
tr
f
e sempre
cre
scen
do
ff
sempre ff

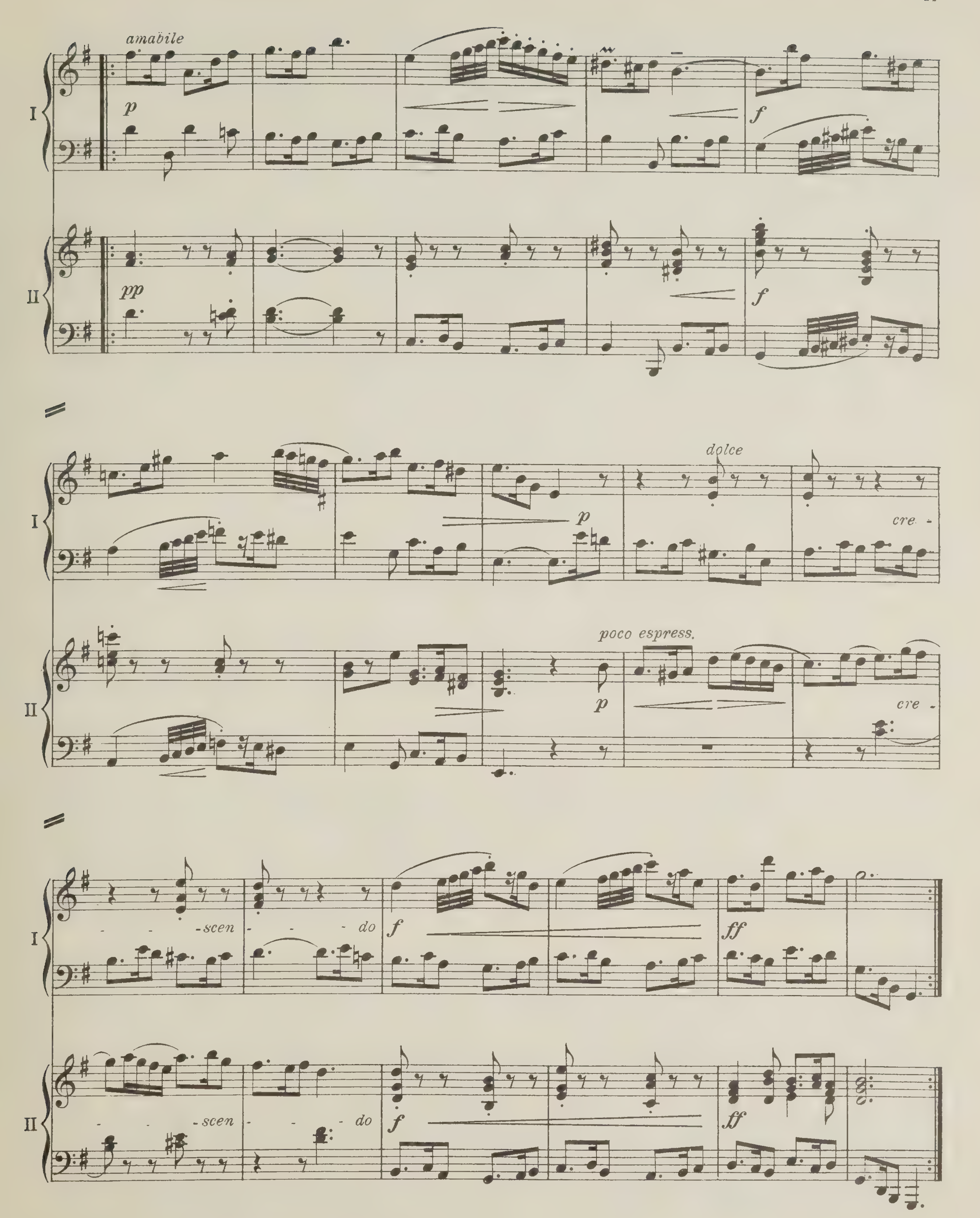
6. Veränderung



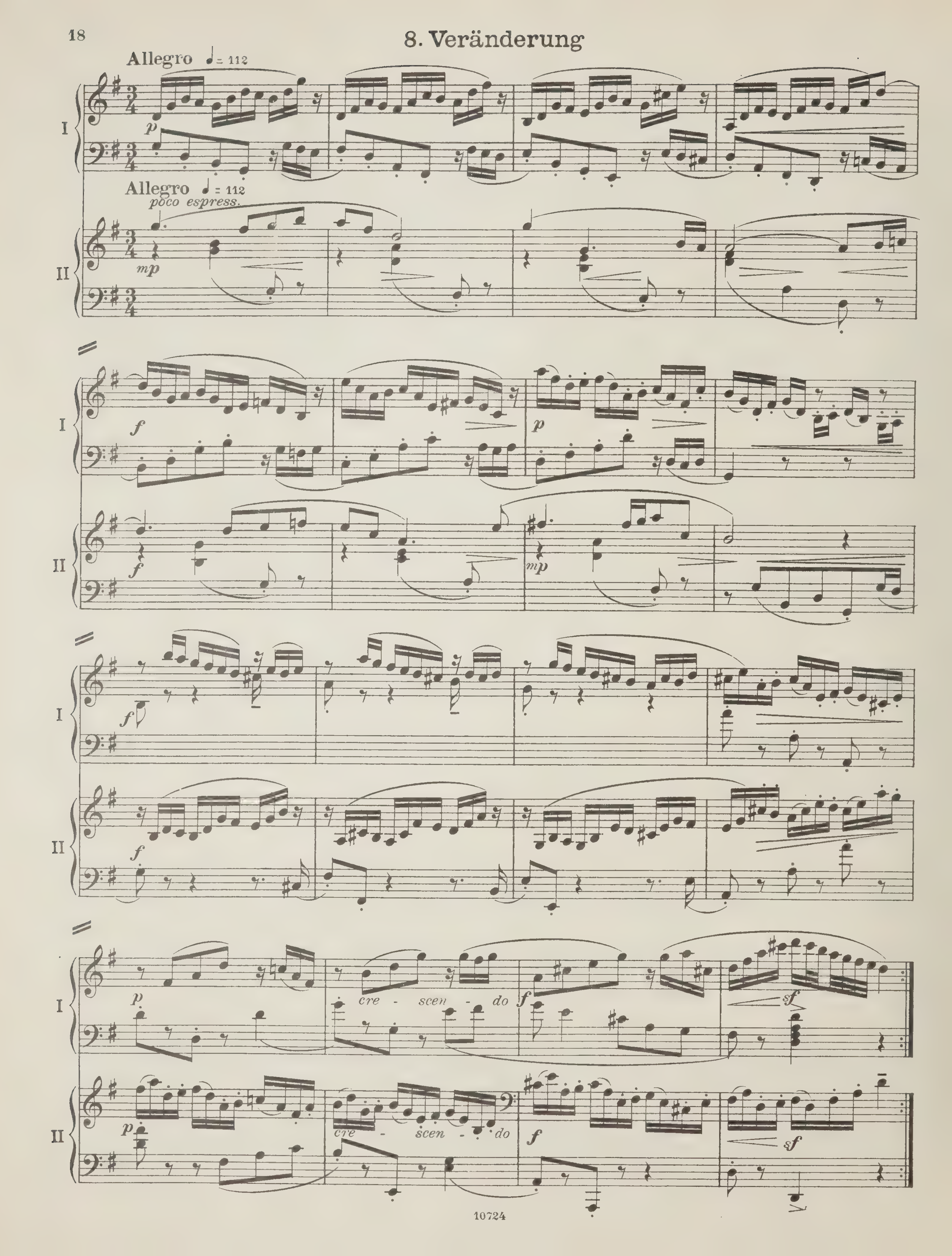

I
II
f
f
I
sempre
cre
scen
II
p
sempre
cre
scen
I
do
f
1.
2.
rit.
II
do
f
1.
f
2.
rit.

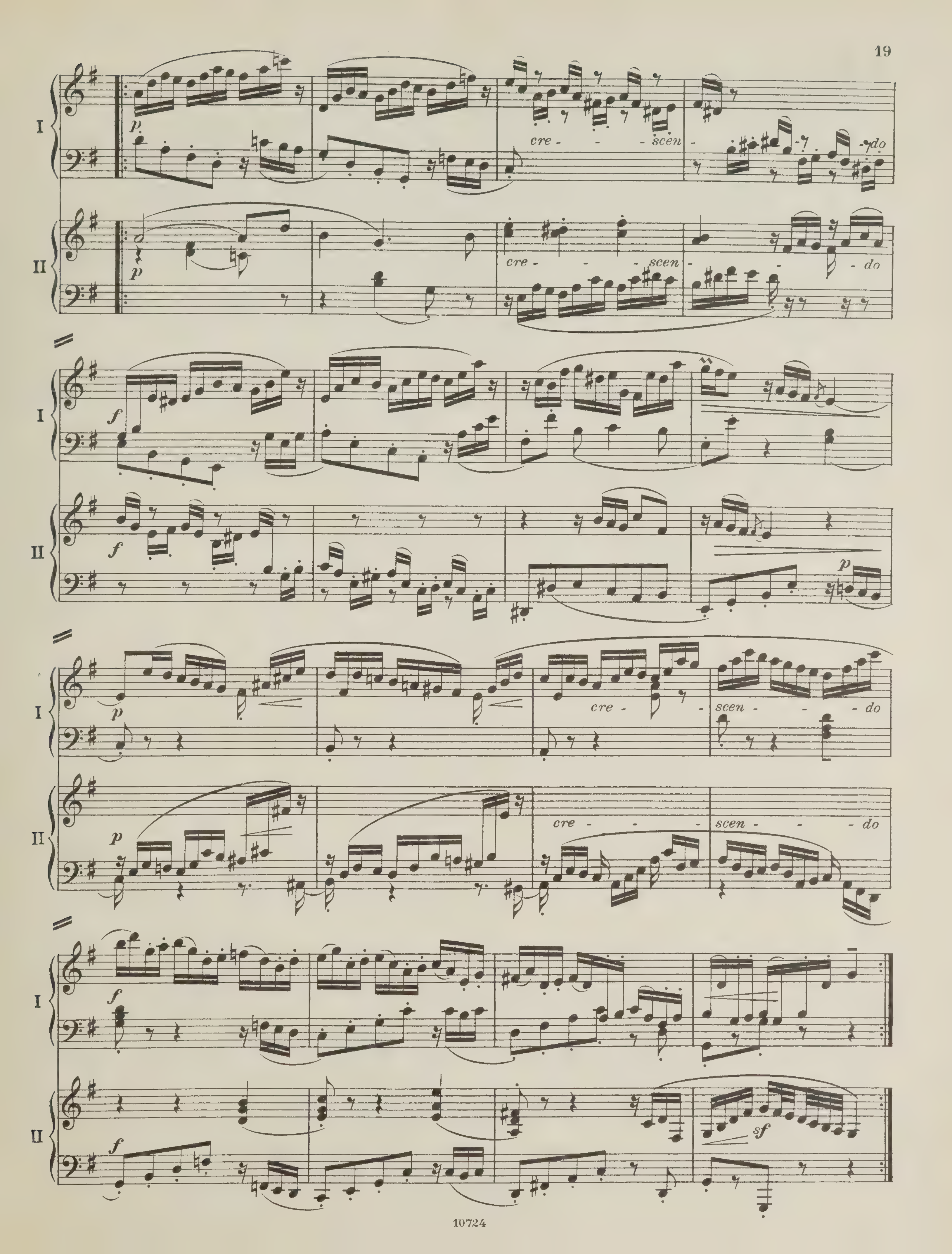
7. Veränderung




amabile
p
f
pp
f
dolce
p
cre -
poco espress.
p
cre -
- - -scen - - - do
f
ff
- - -scen - - - do
f
ff

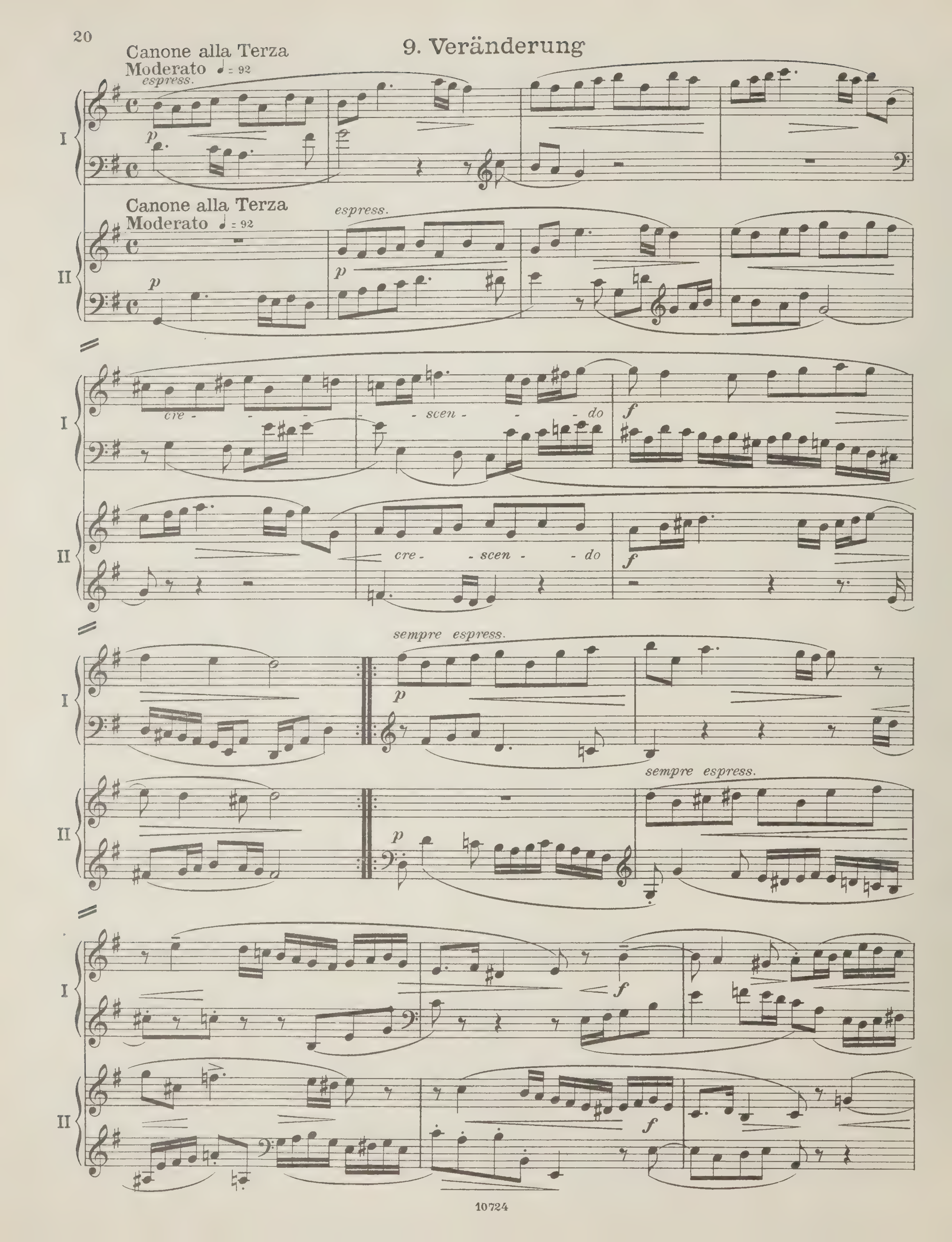
8. Veränderung

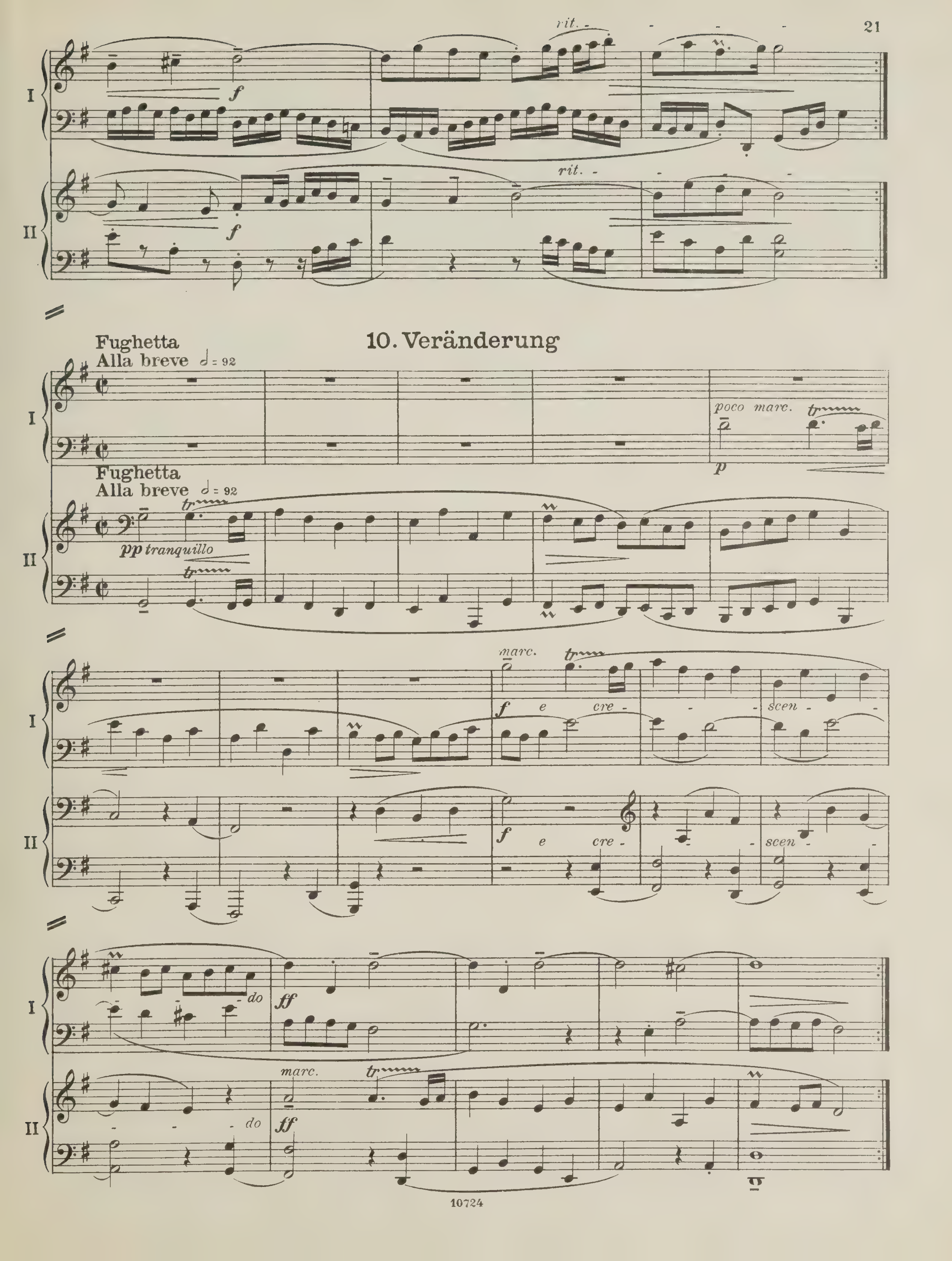




I
II
p
cre - - scen - do
f
cre - scen - do
sf

9. Veränderung




rit.
I
II
f
Fughetta
Alla breve
10. Veränderung
poco marc.
p
pp tranquillo
marc.
e cre - scen - do
ff
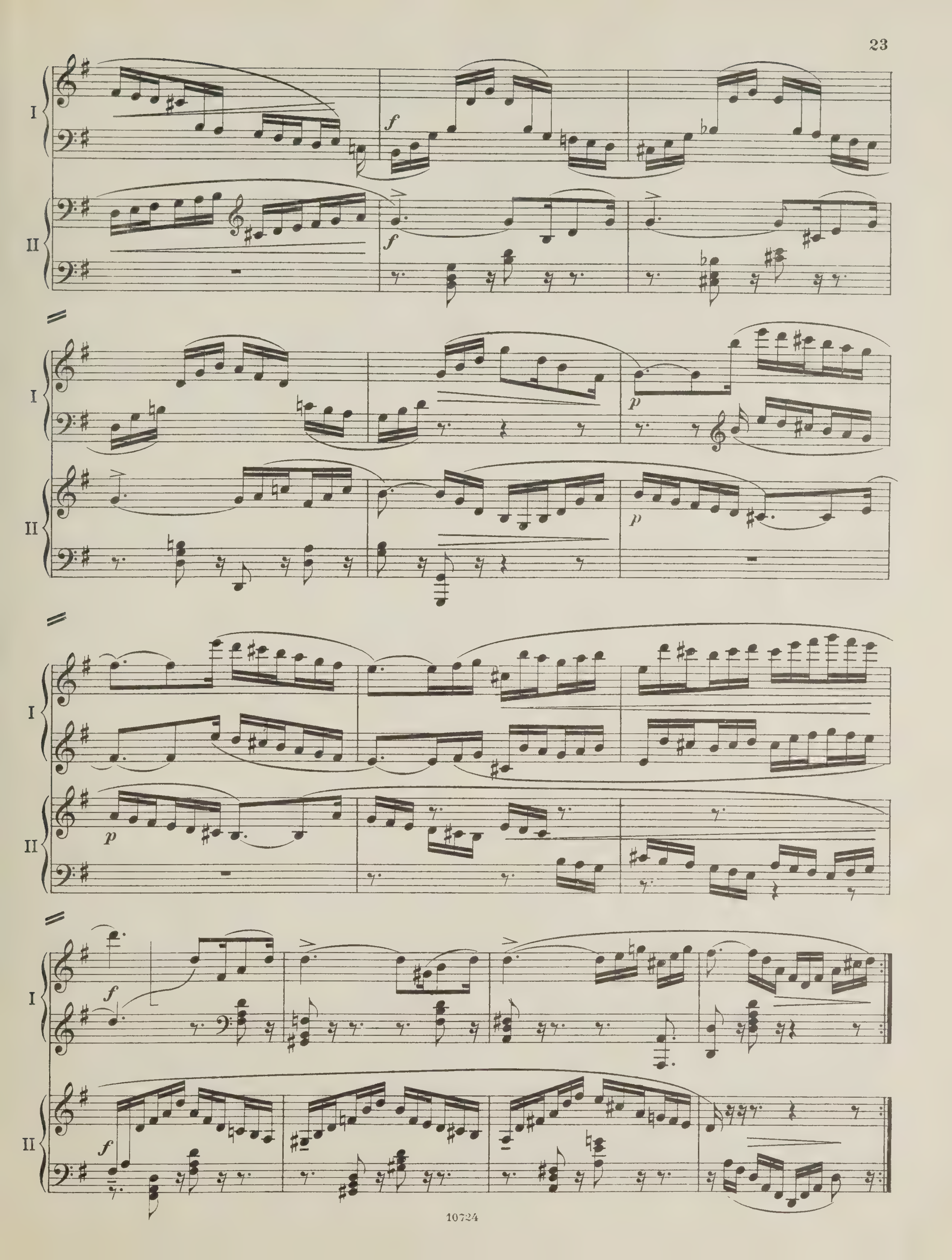
11. Veränderung
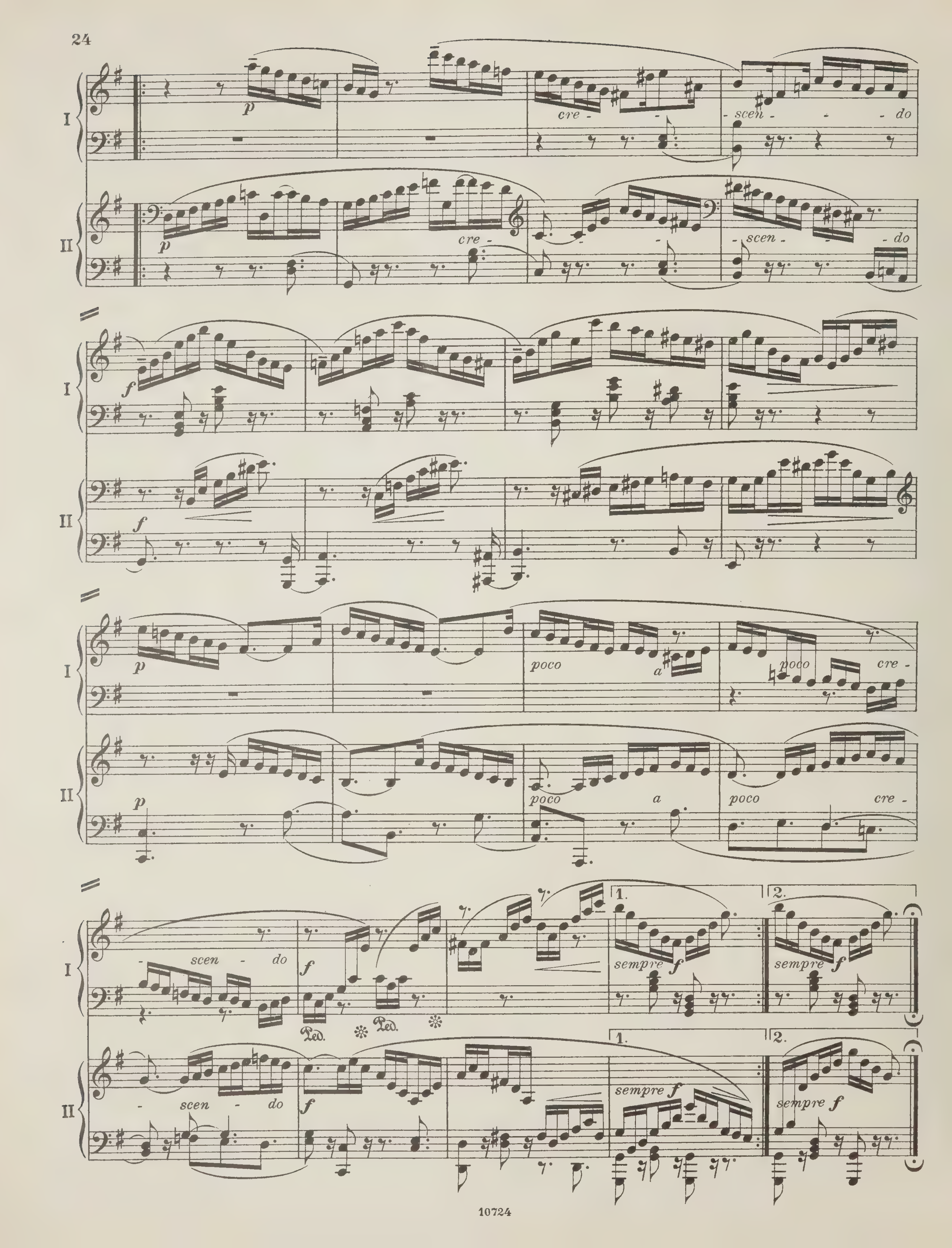
Allegro 𝅗𝅥 = 72

p leggieremente

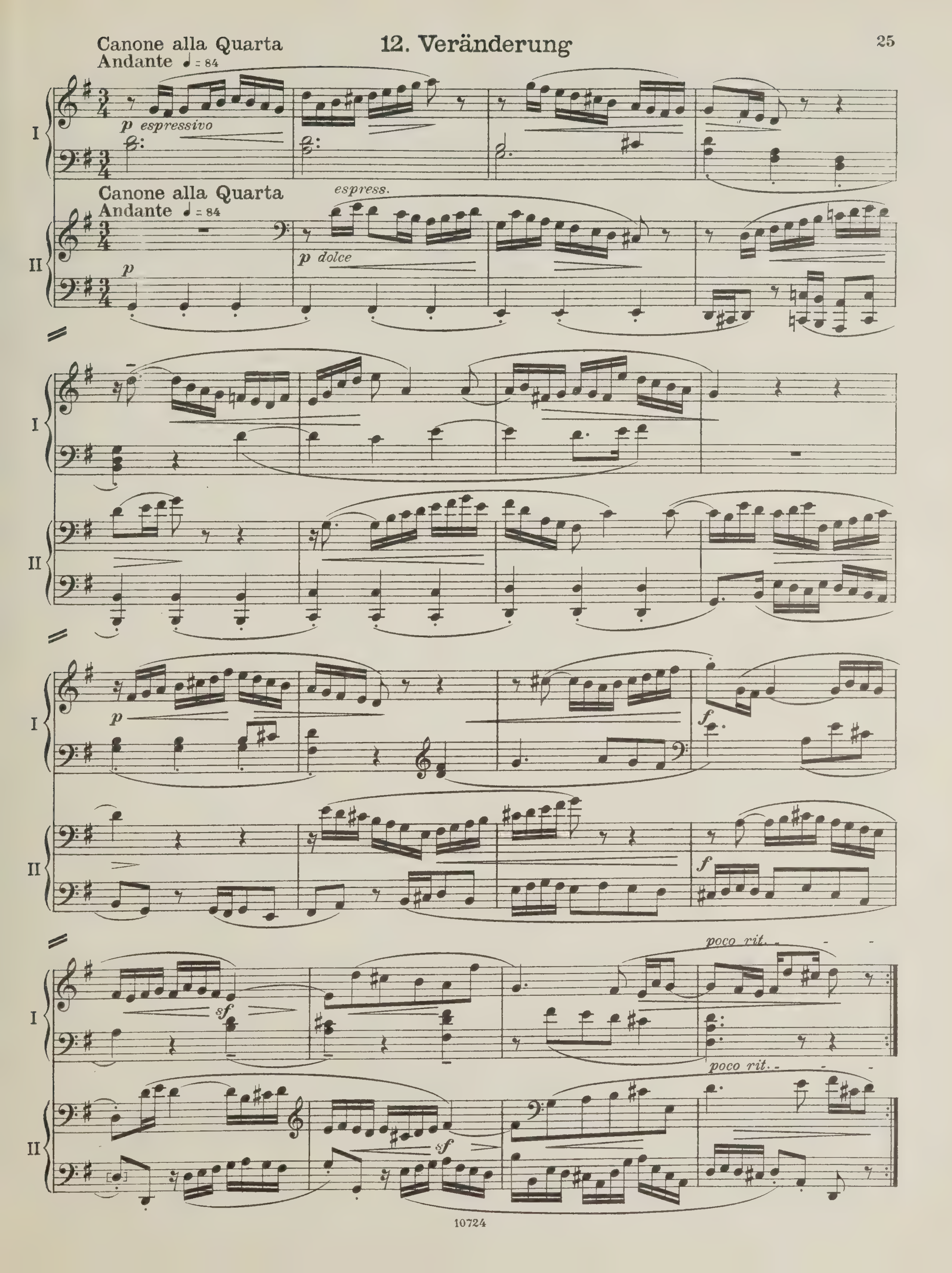
Allegro 𝅗𝅥 = 72

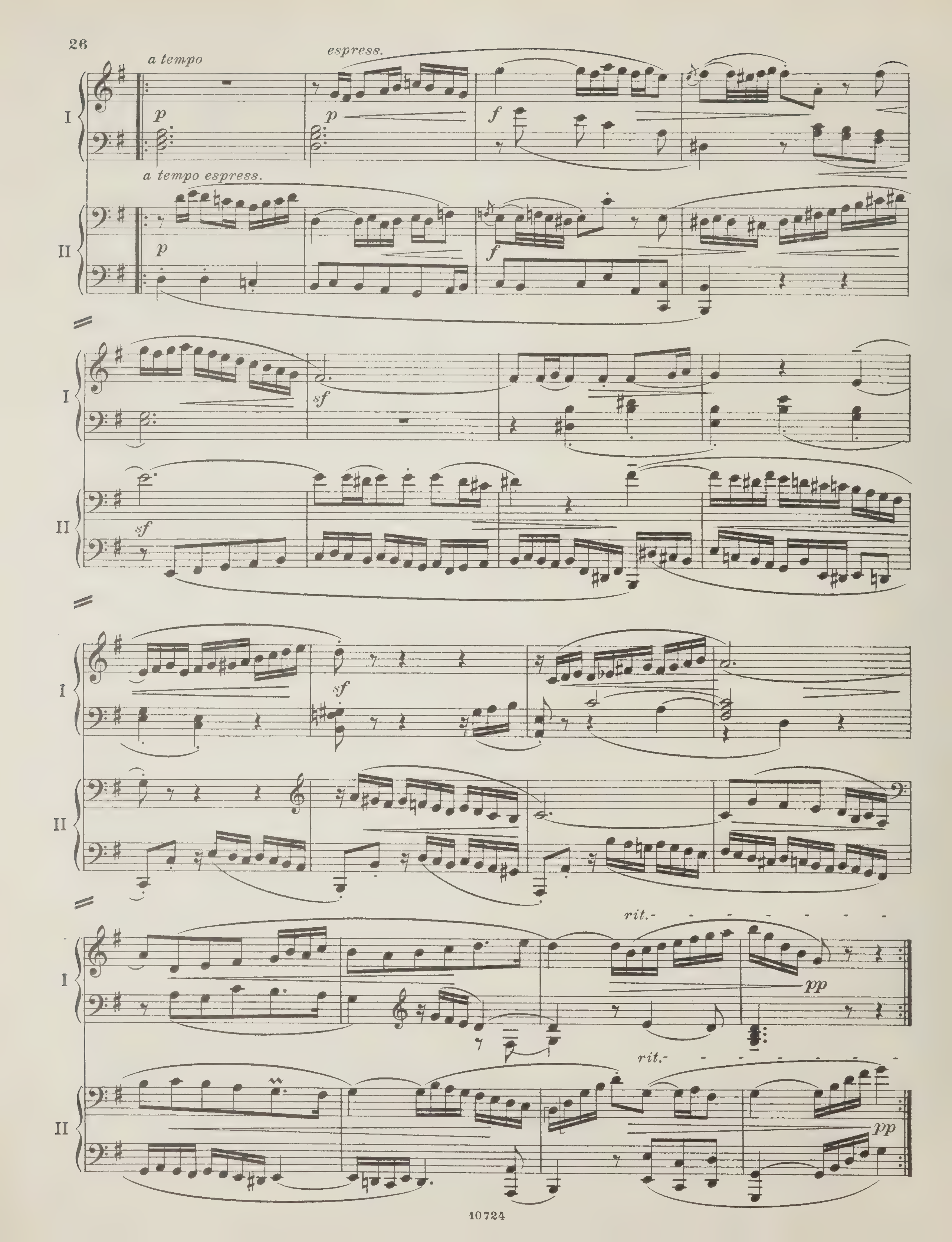
p leggieremente


I
II
f
p


I
II
p
cre -
- scen -
- do
f
poco
a
cre -
scen
sempre f
1.
2.
Ped.

12. Veränderung




a tempo
espress.
p
p
f
a tempo espress.
p
f
I
II
sf
sf
sf
sf
rit.-
pp
rit.-
pp



Adagio ♩=66

espress.

I

p

f ma dolce

Adagio ♩=66

II

p

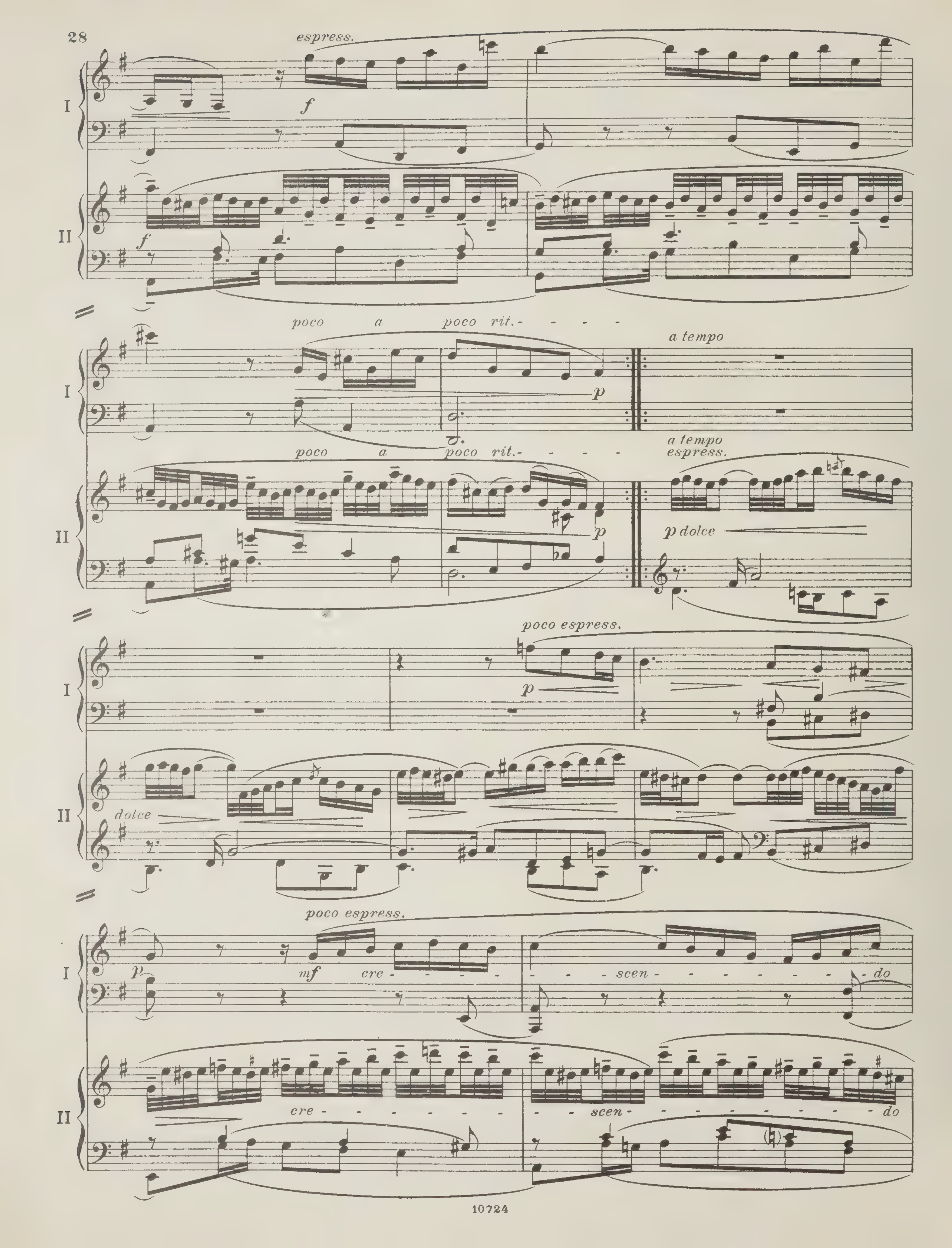
pp

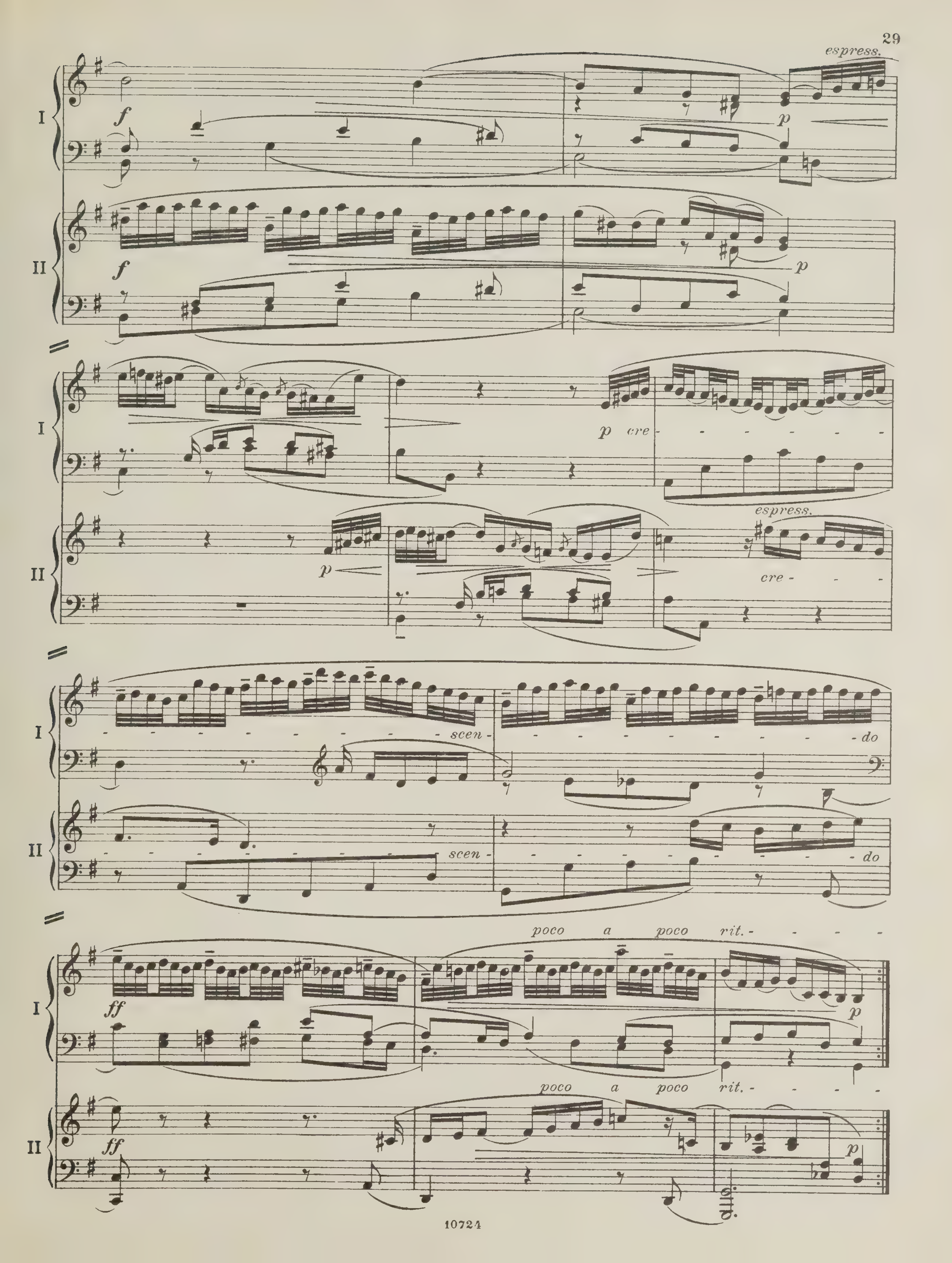
espress.

p *dolce*

espress.

mf


espress.
f
poco a poco rit.
a tempo
p
a tempo
espress.
p dolce
poco espress.
dolce
mf cre - scen - do
cre - scen - do


espress.
I
II
cre
scen
do
poco a poco rit.



Con fuoco ♩=84

I

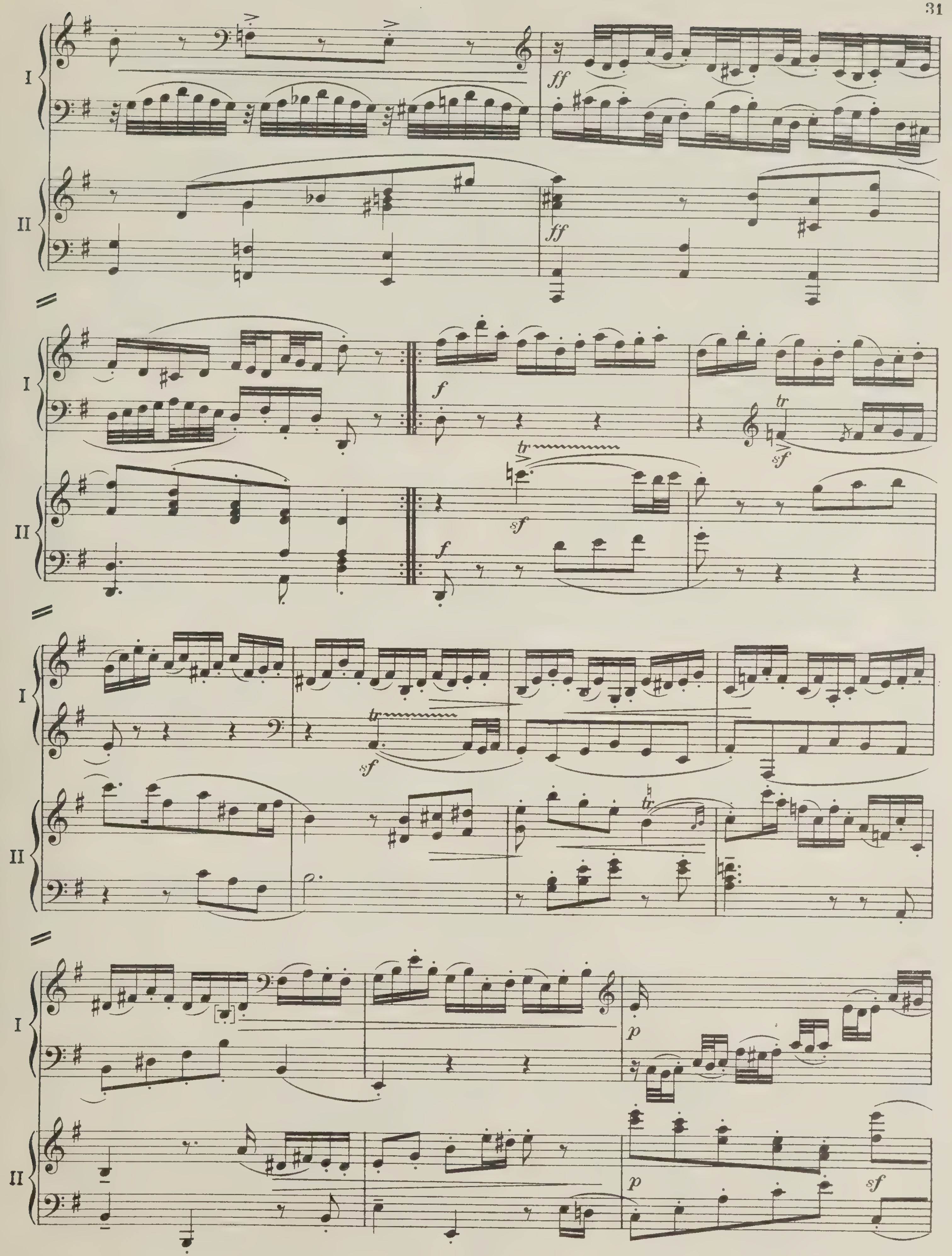
Con fuoco ♩=84
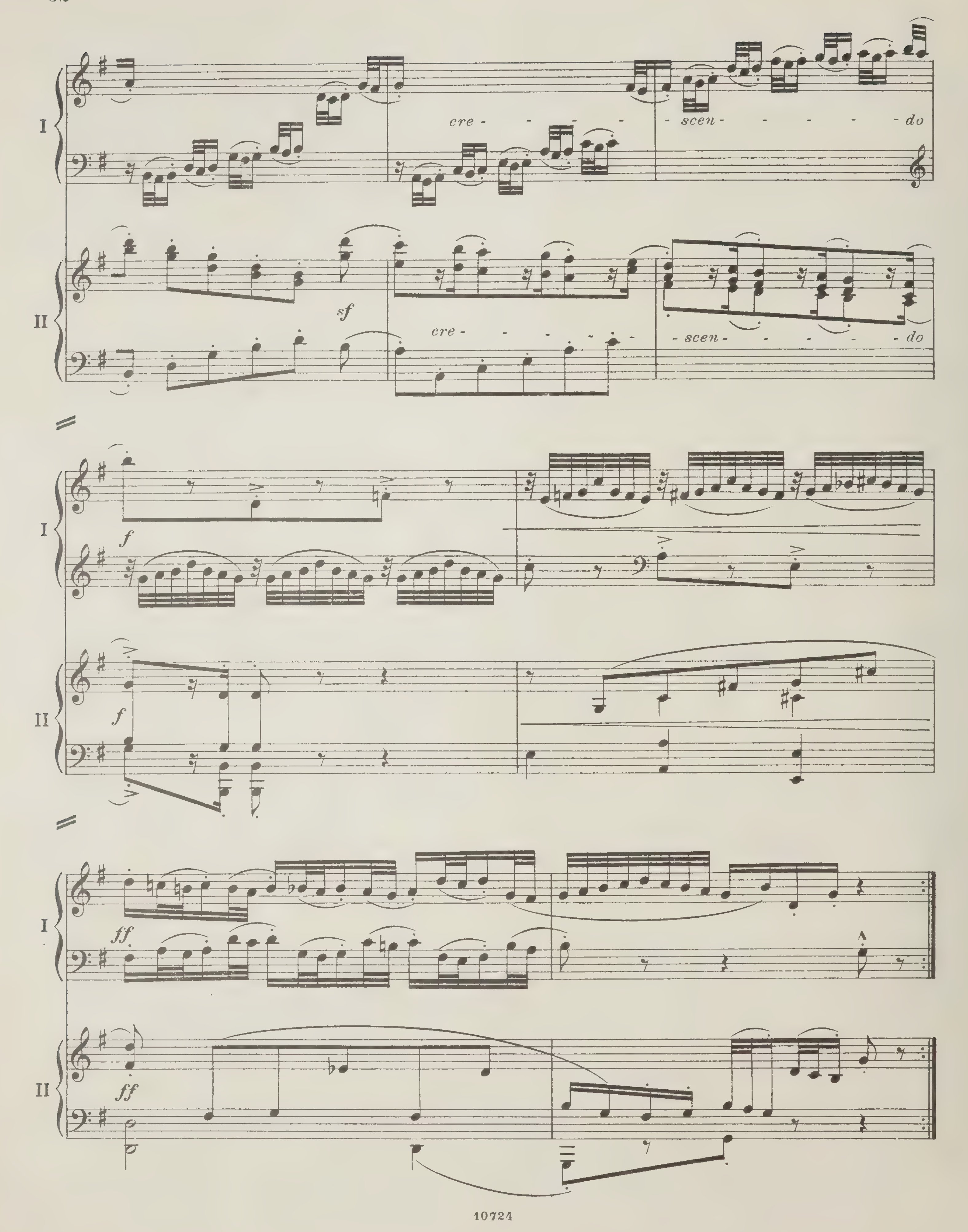
II

p legg.
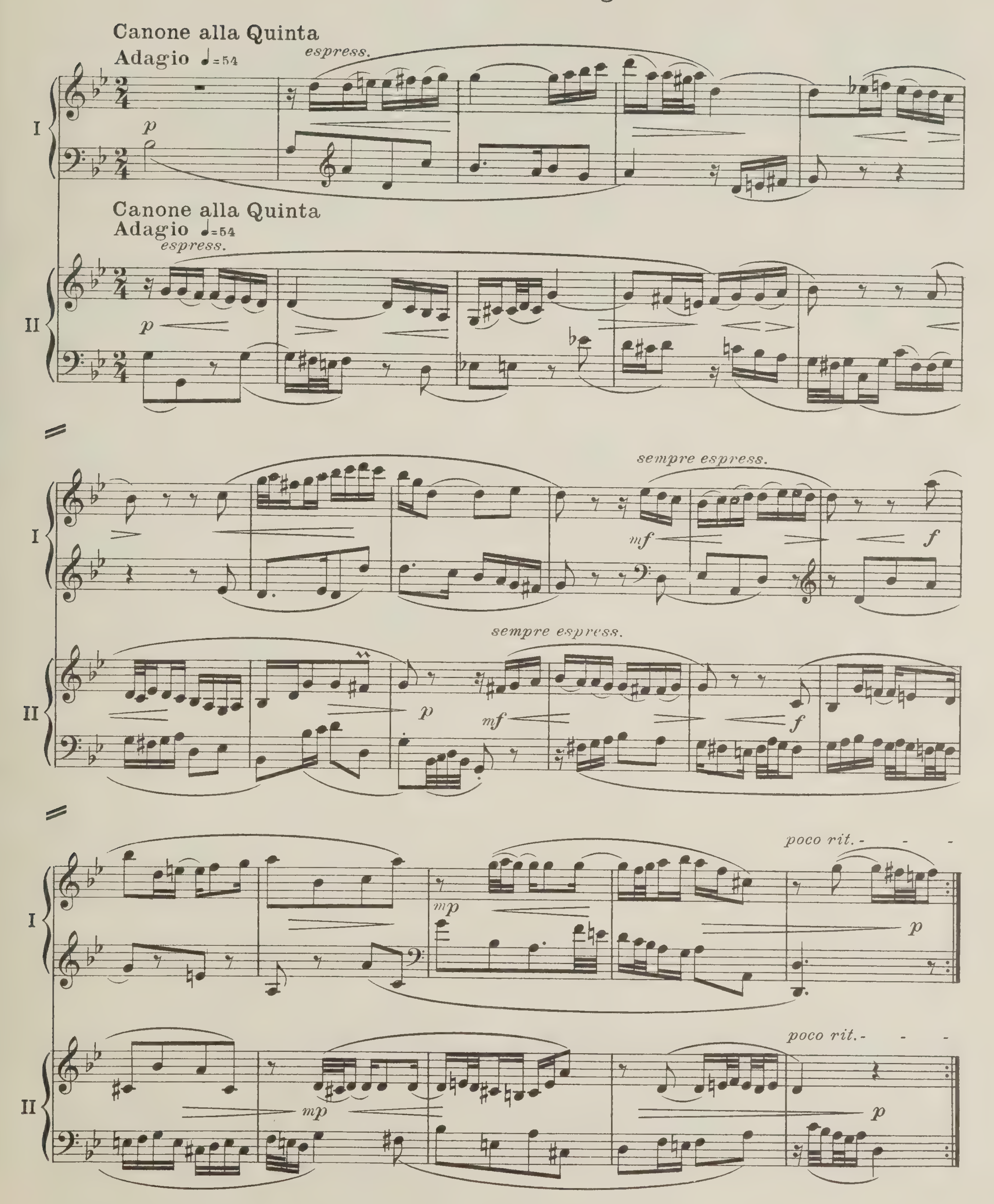
m. g.
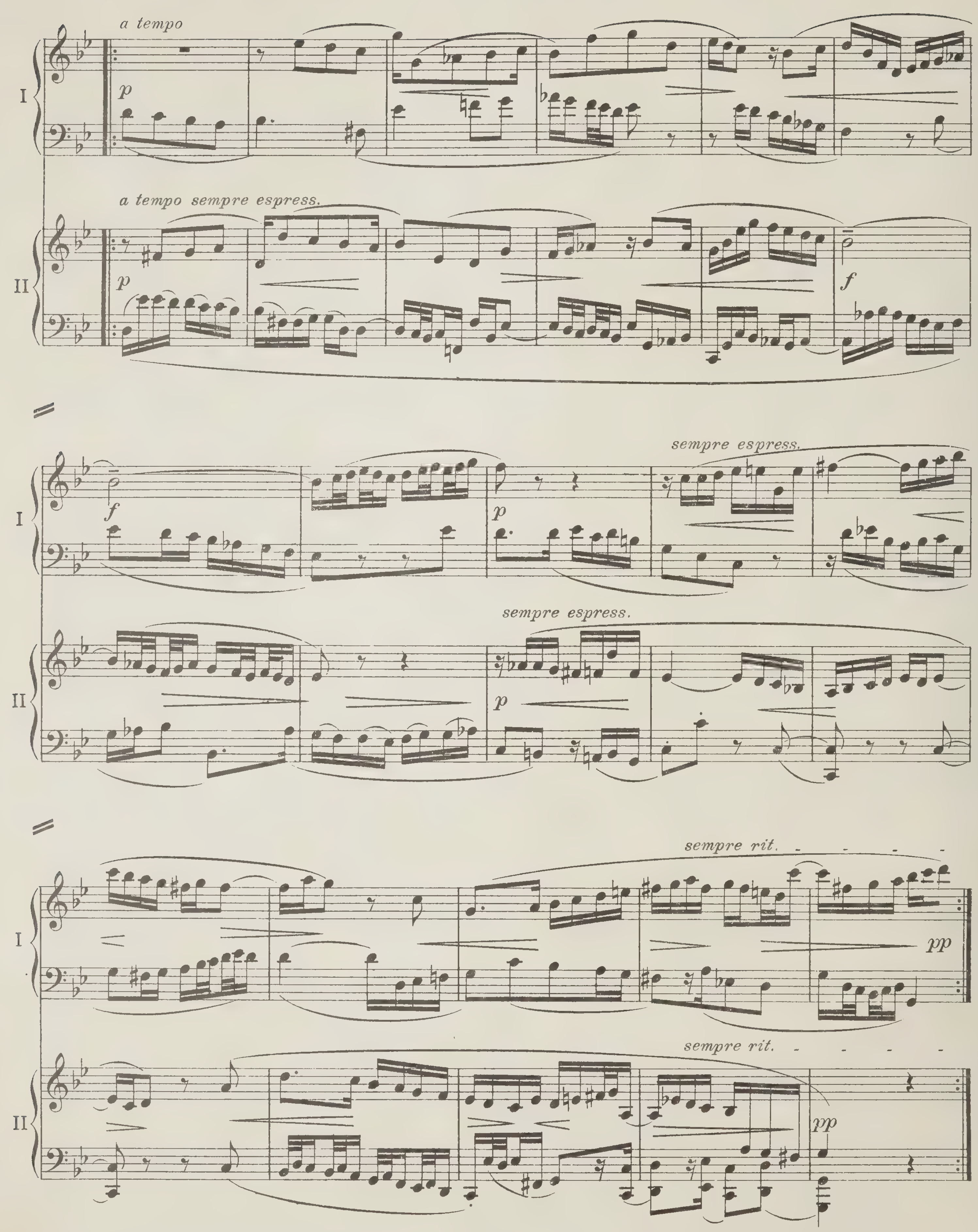
cre - - - - - - - - scen - - - - - - - do


I
II
ff
f
tr
sf
p


I
II
cre - - - - - - scen - - - - - - do
sf
cre - - - - - - scen - - - - - - do
f
f
ff
ff

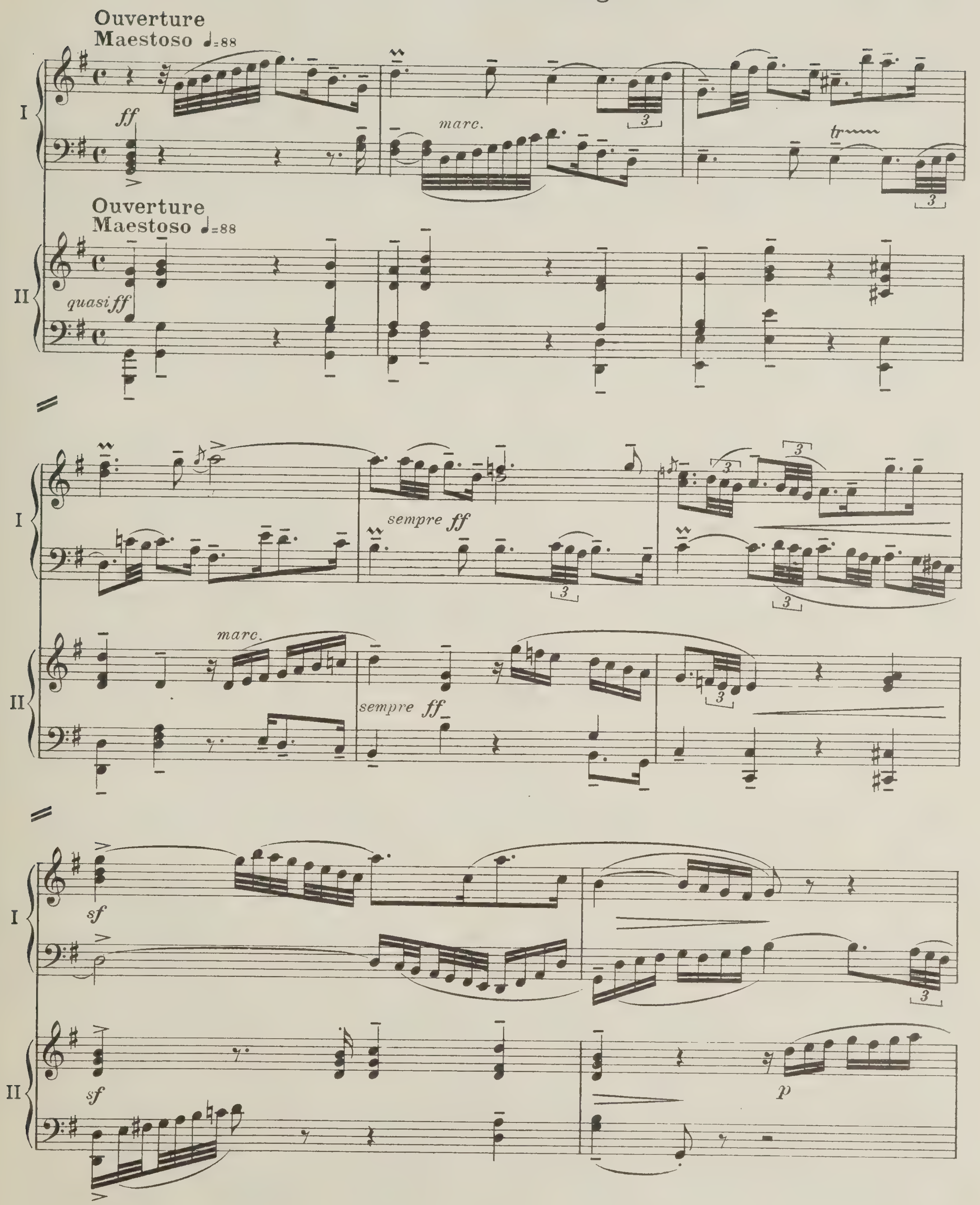
15. Veränderung

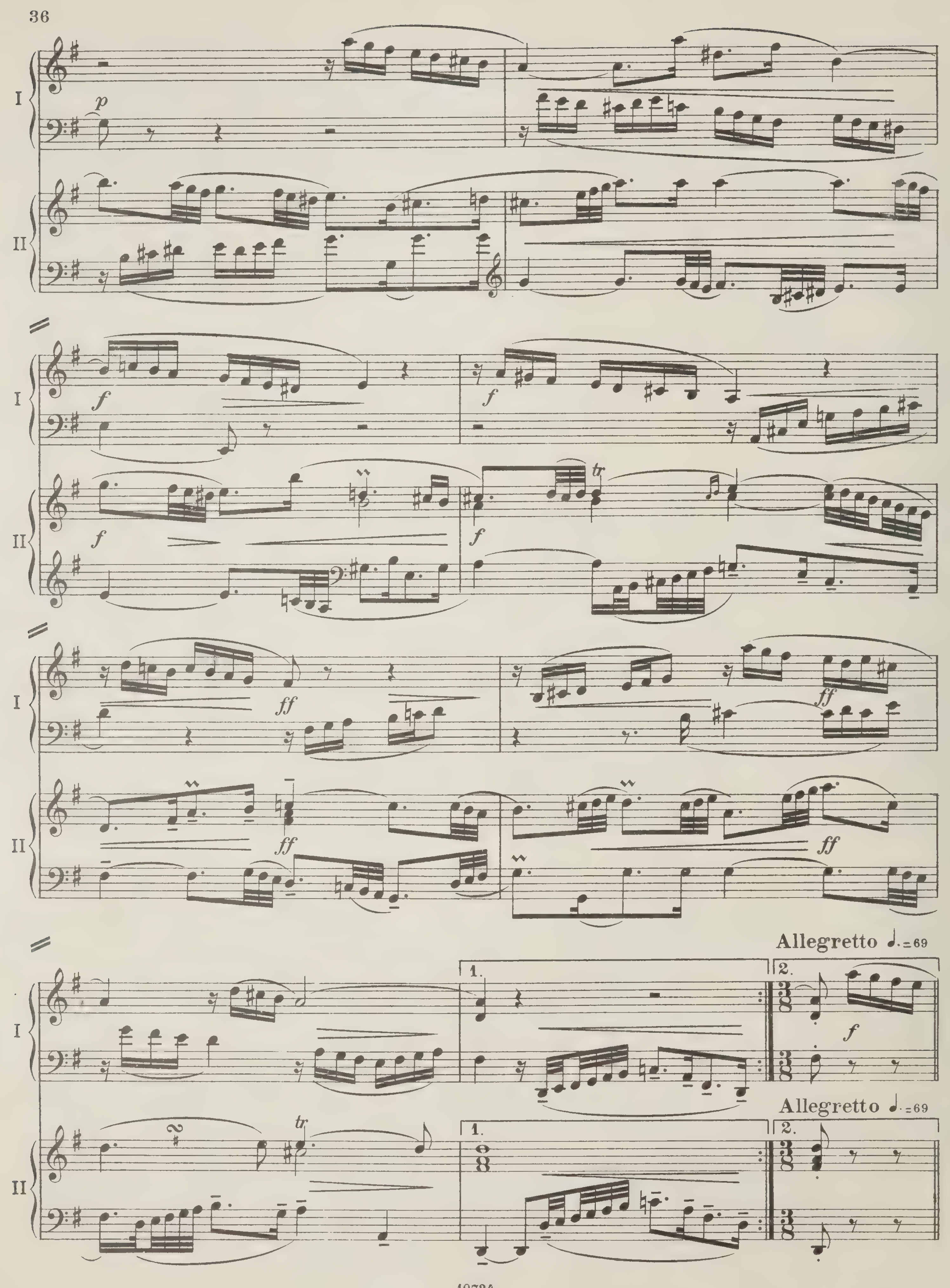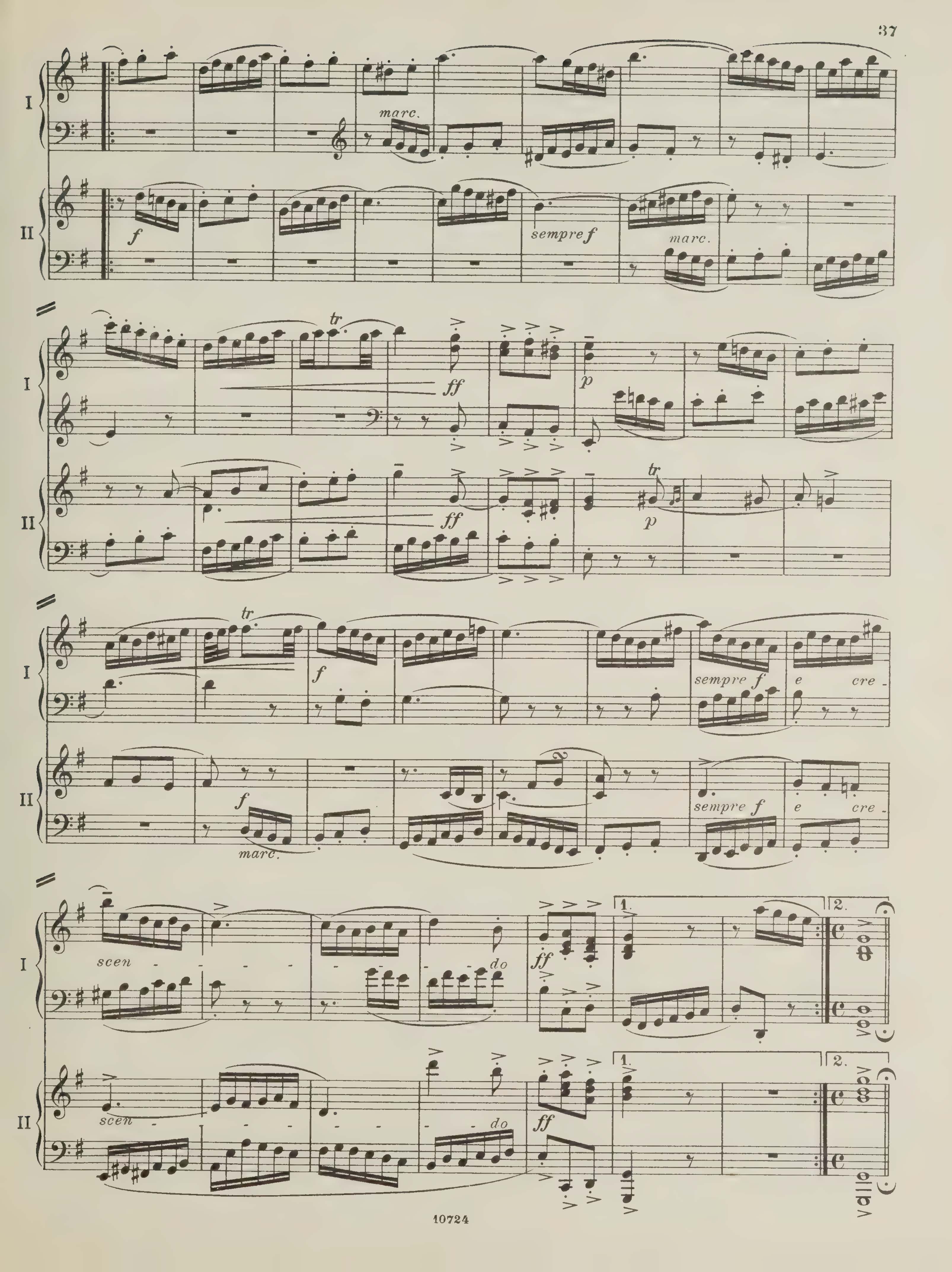




Es empfiehlt sich, beim Concertvortrage hier eine kleine Pause zu machen!

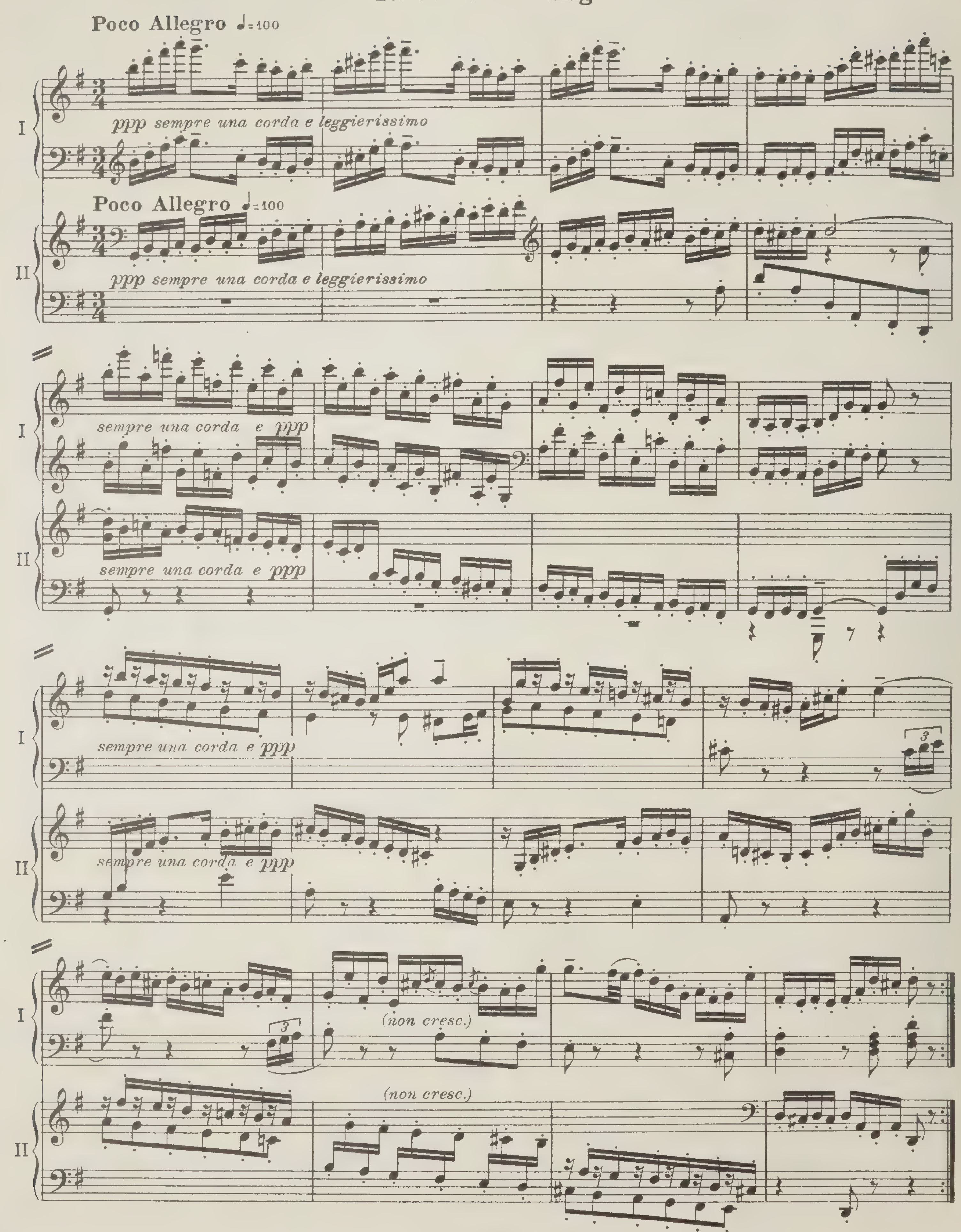
16. Veränderung
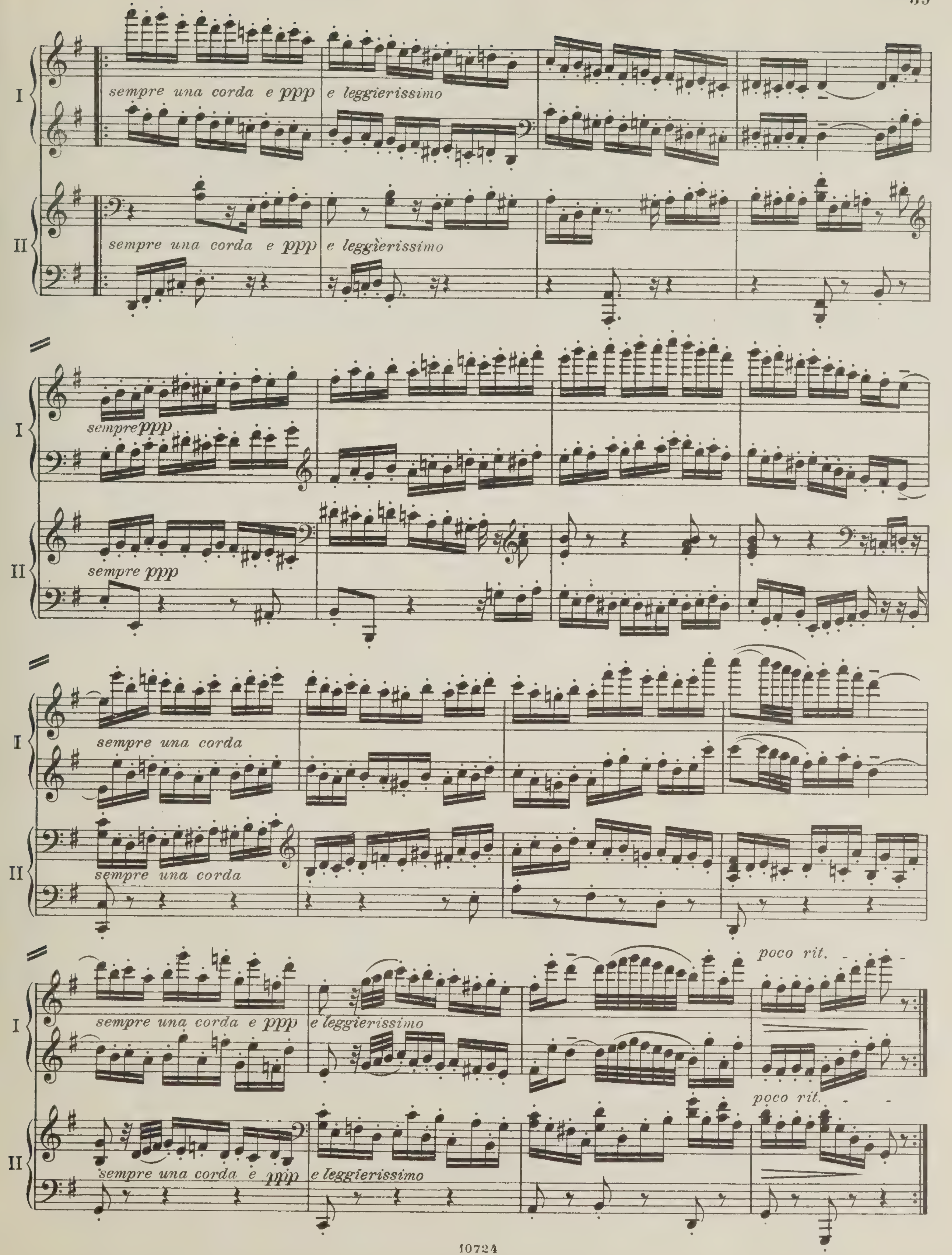



I
II
p
f
ff
tr
Allegretto ♩.=69
1.
2.

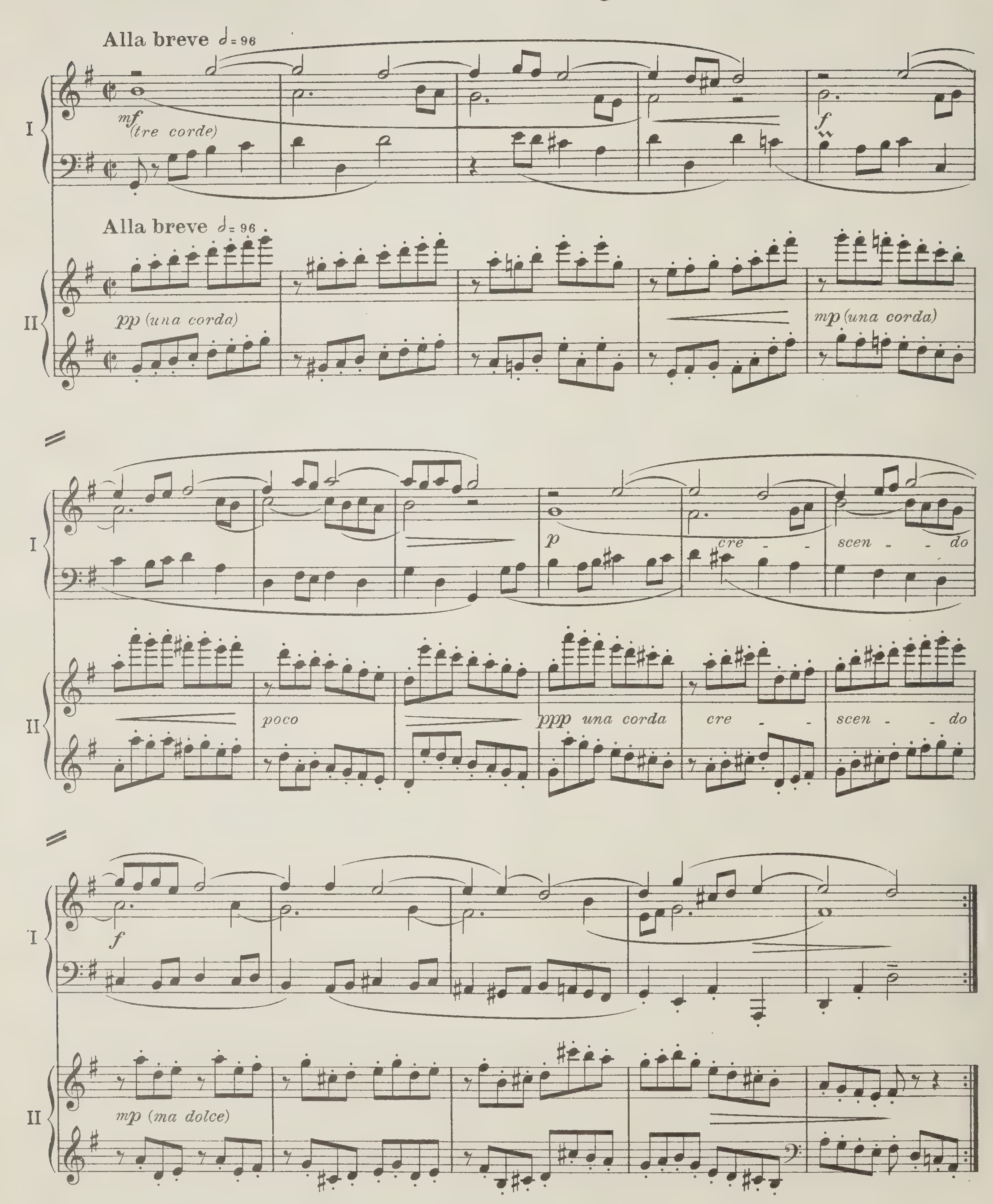

I
II
marc.
f
sempre f
tr
ff
p
sempre f
e cre
scen
do
1.
2.

17. Veränderung




I
sempre una corda e ppp
e leggierissimo
II
sempre una corda e ppp
e leggierissimo
sempre ppp
sempre ppp
sempre una corda
sempre una corda
sempre una corda e ppp
e leggierissimo
poco rit.
poco rit.
sempre una corda e ppp
e leggierissimo

18. Veränderung



I

pp (una corda)

mp (una corda)

II

mf
(tre corde)

f

I

ppp (sempre una corda)

II

mp

I

mp (ma dolce)

poco rit.

ppp

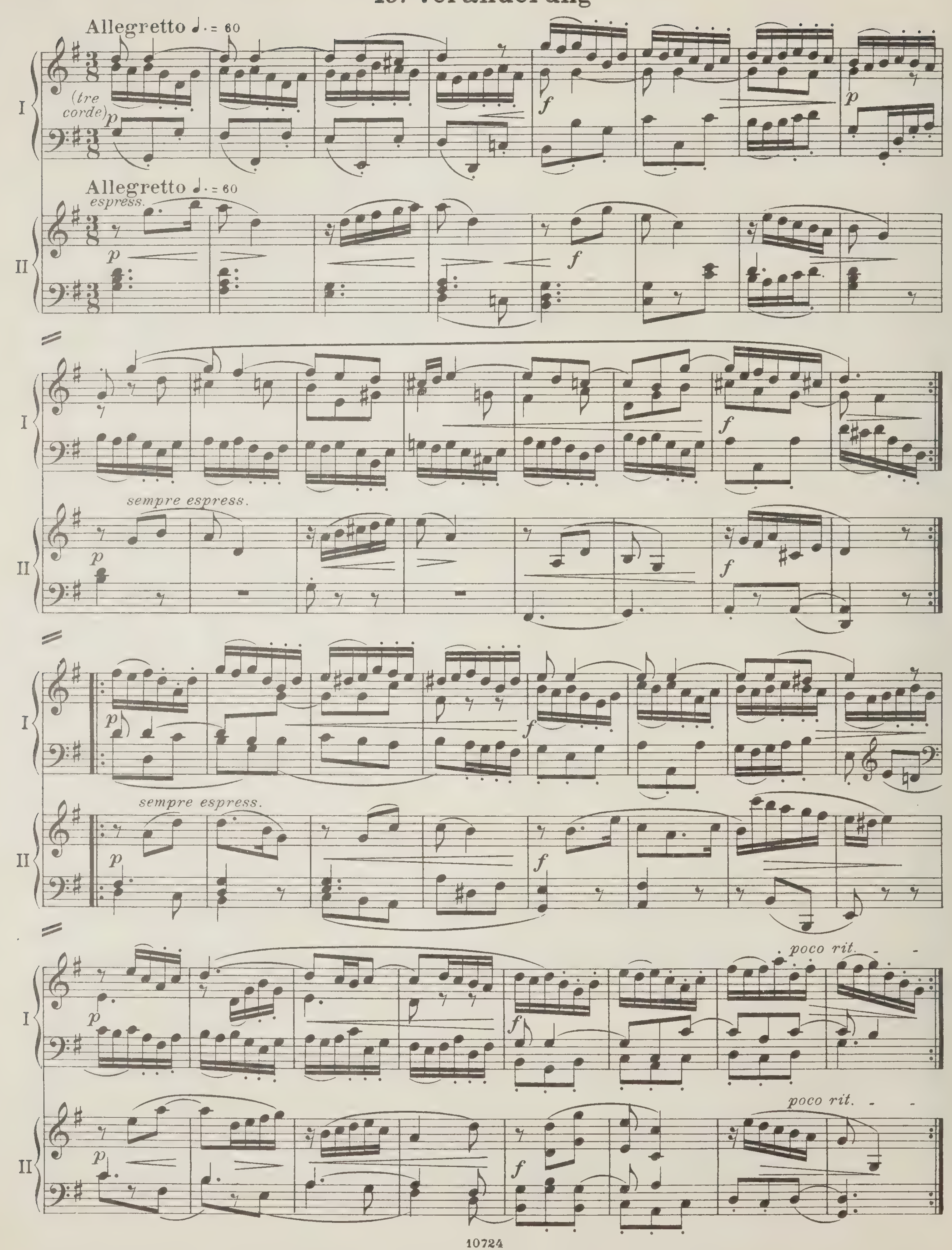
II

f

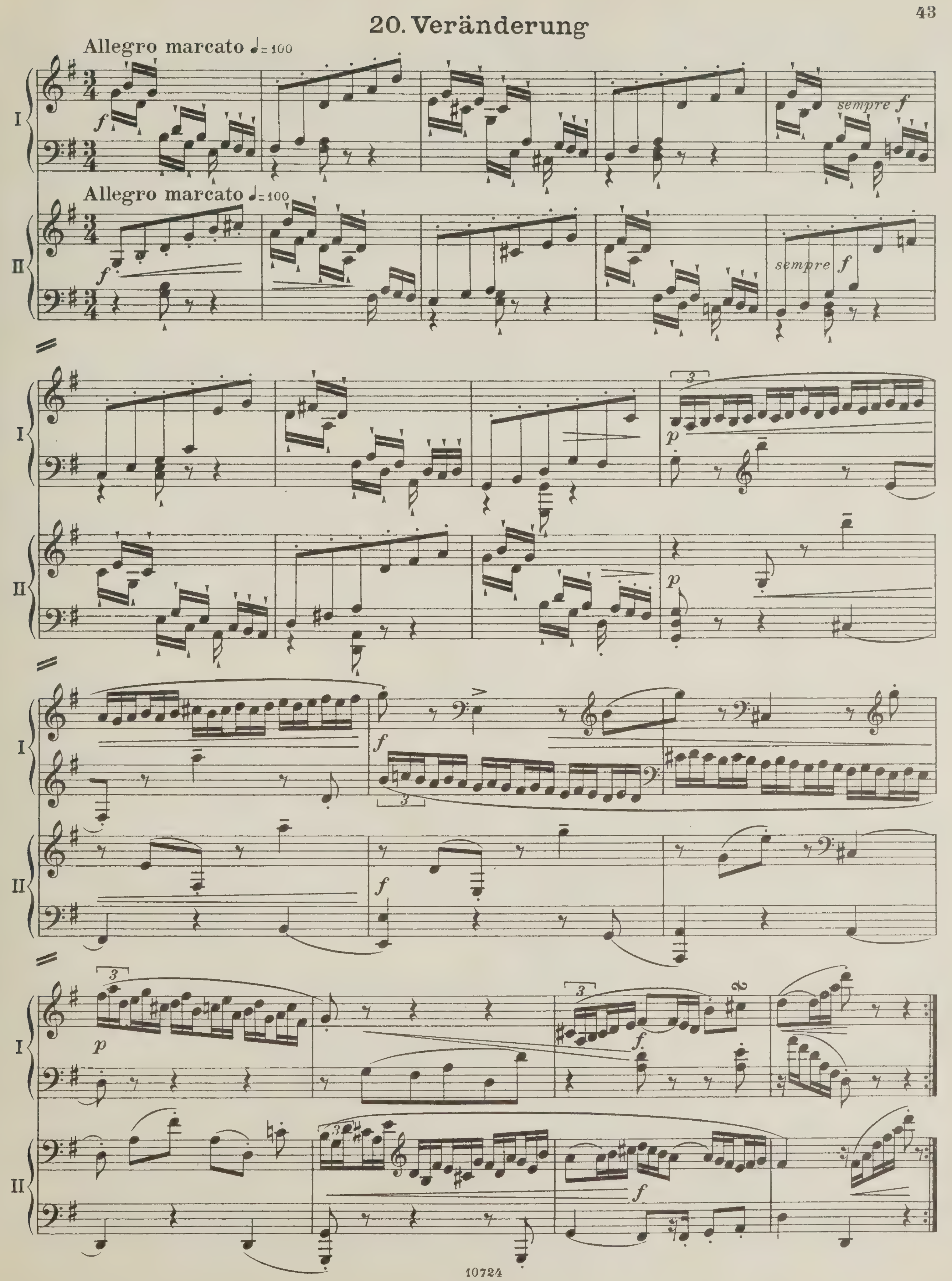
poco rit.

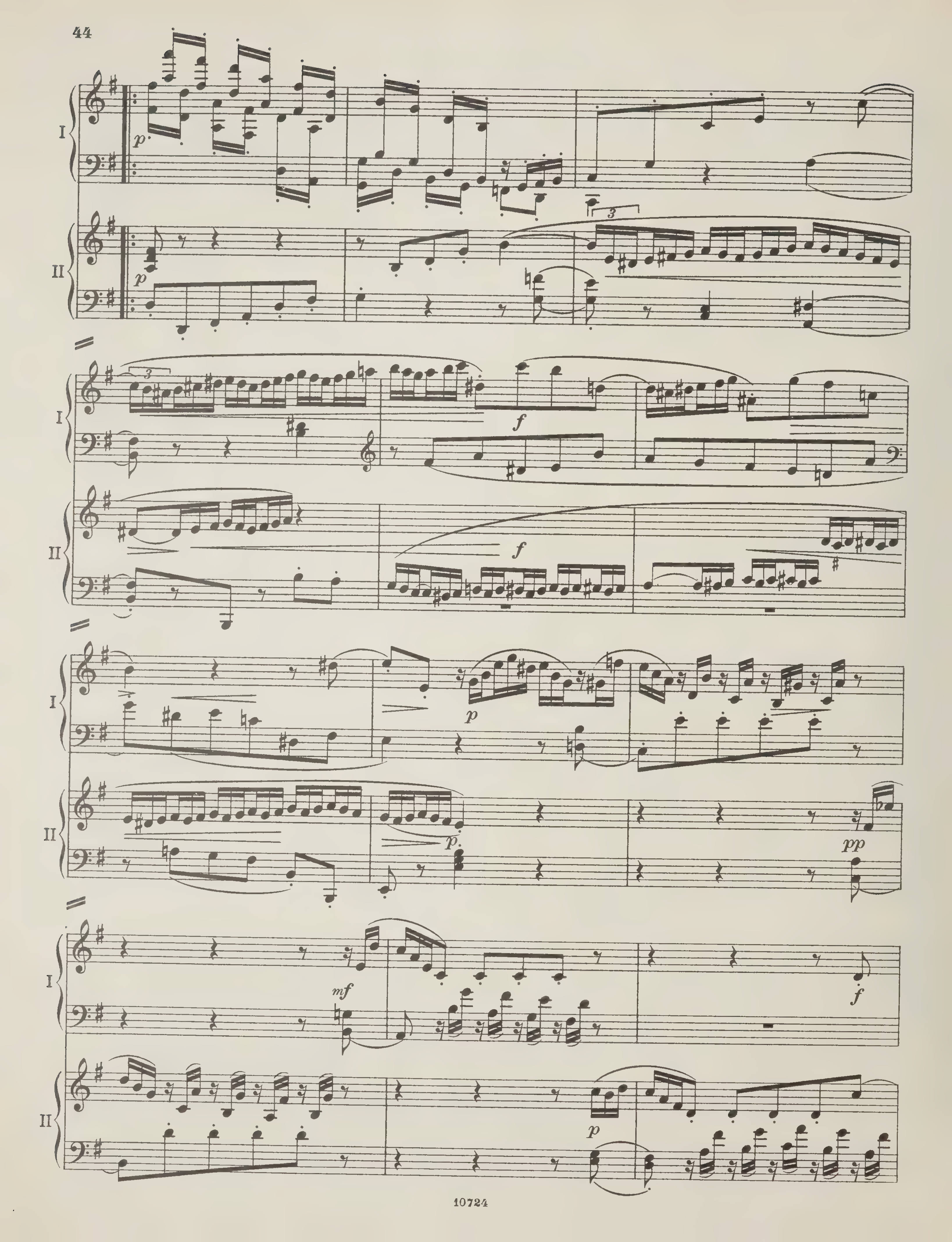
p

19. Veränderung

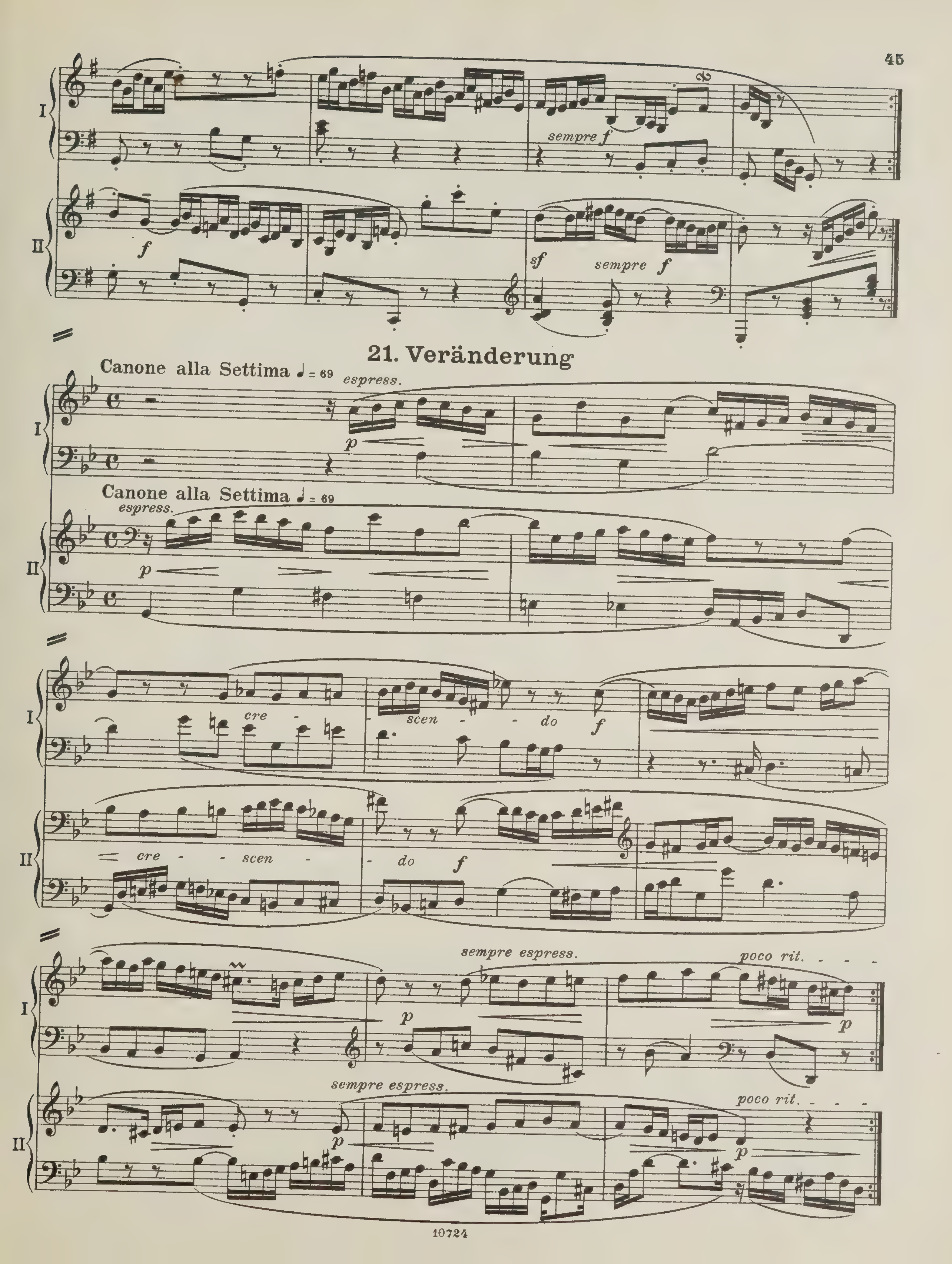


20. Veränderung





I
II
p
f
mf
pp


I
II
sempre f
f
sf
sempre f
21. Veränderung
Canone alla Settima ♩ = 69
espress.
p
cre - scen - do
f
sempre espress.
poco rit.



a tempo *sempre espress.*

I

pp *mf*

a tempo sempre espress.

II

pp *mf*

I

p

II

p

rit.

I

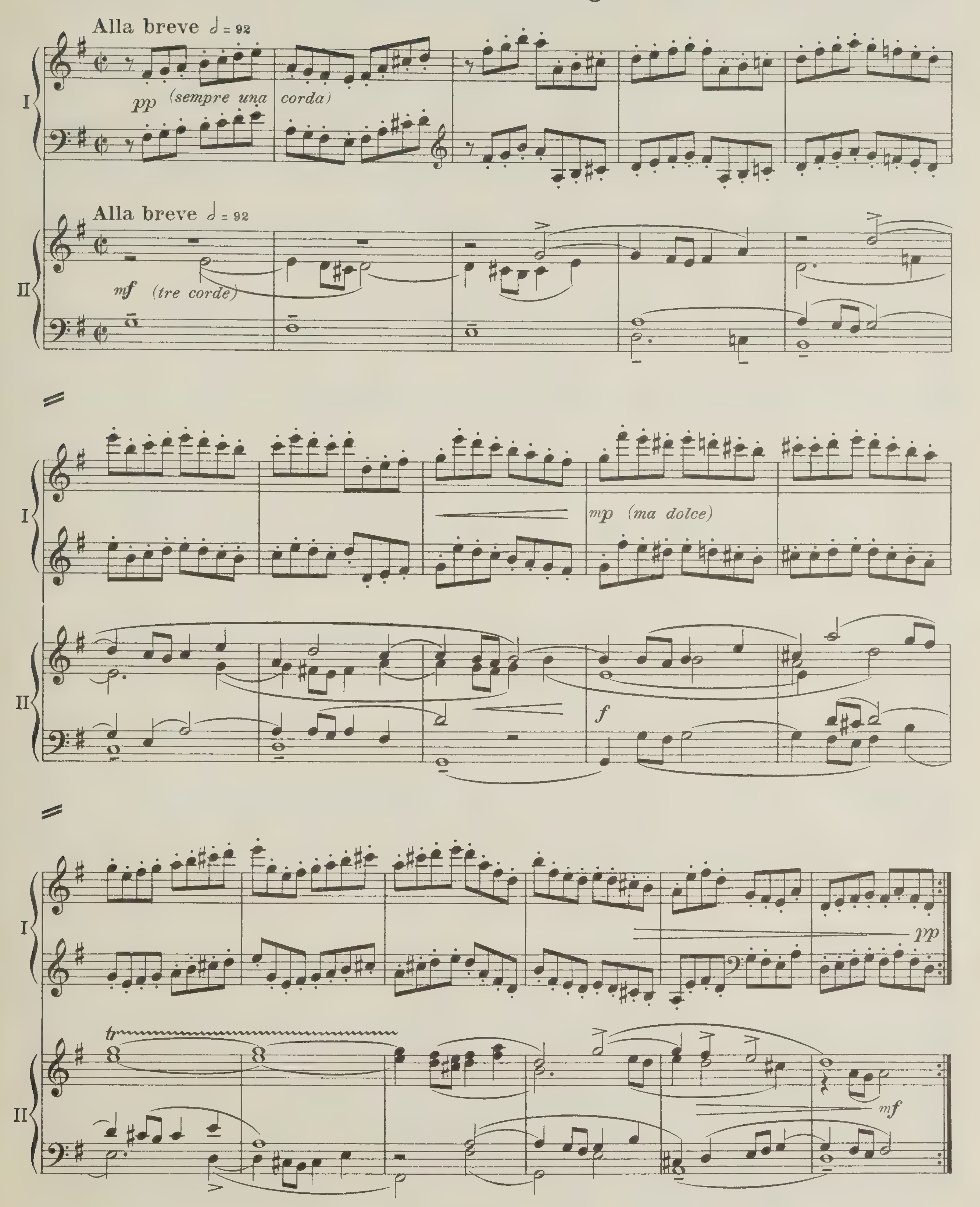
pp

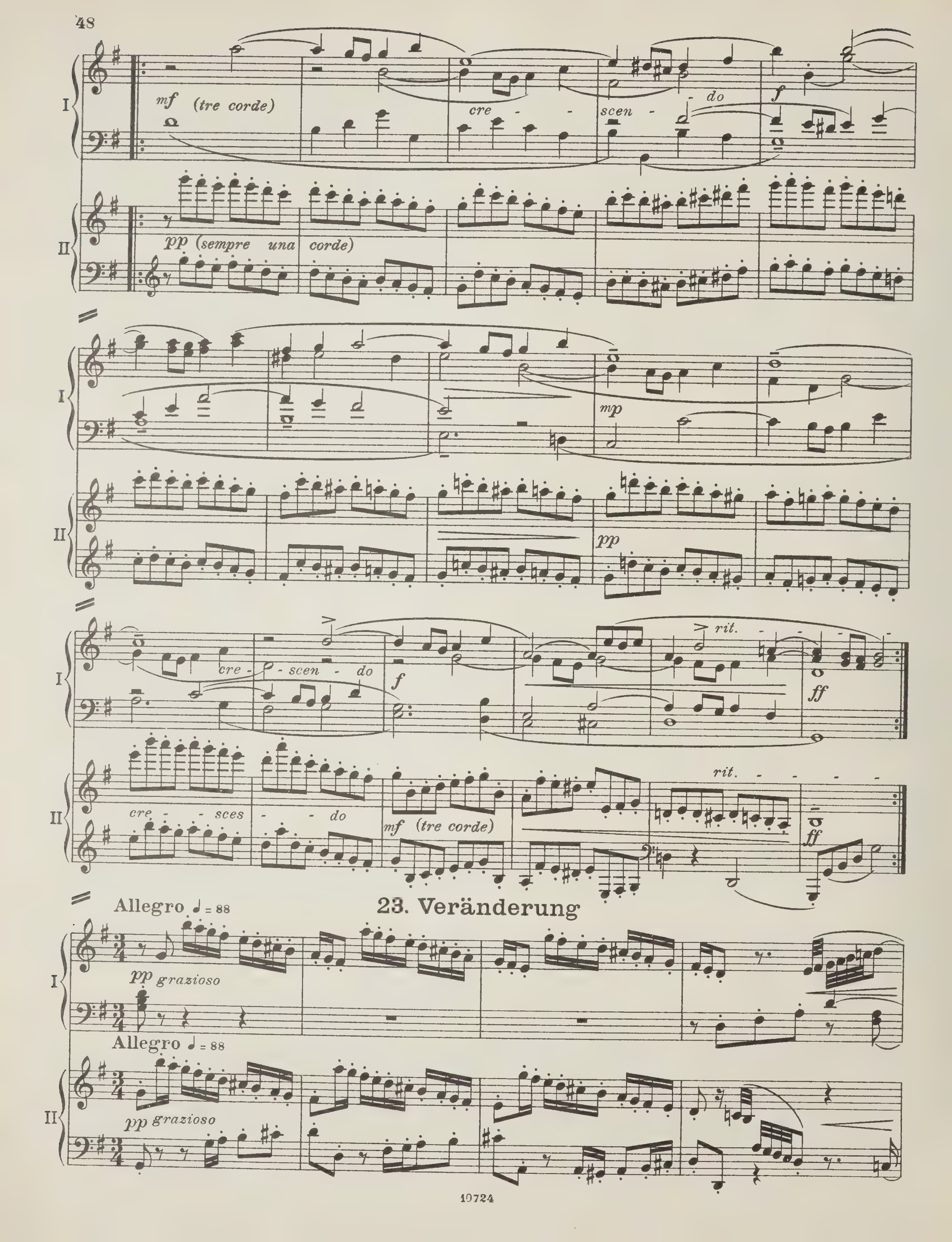
rit.

II
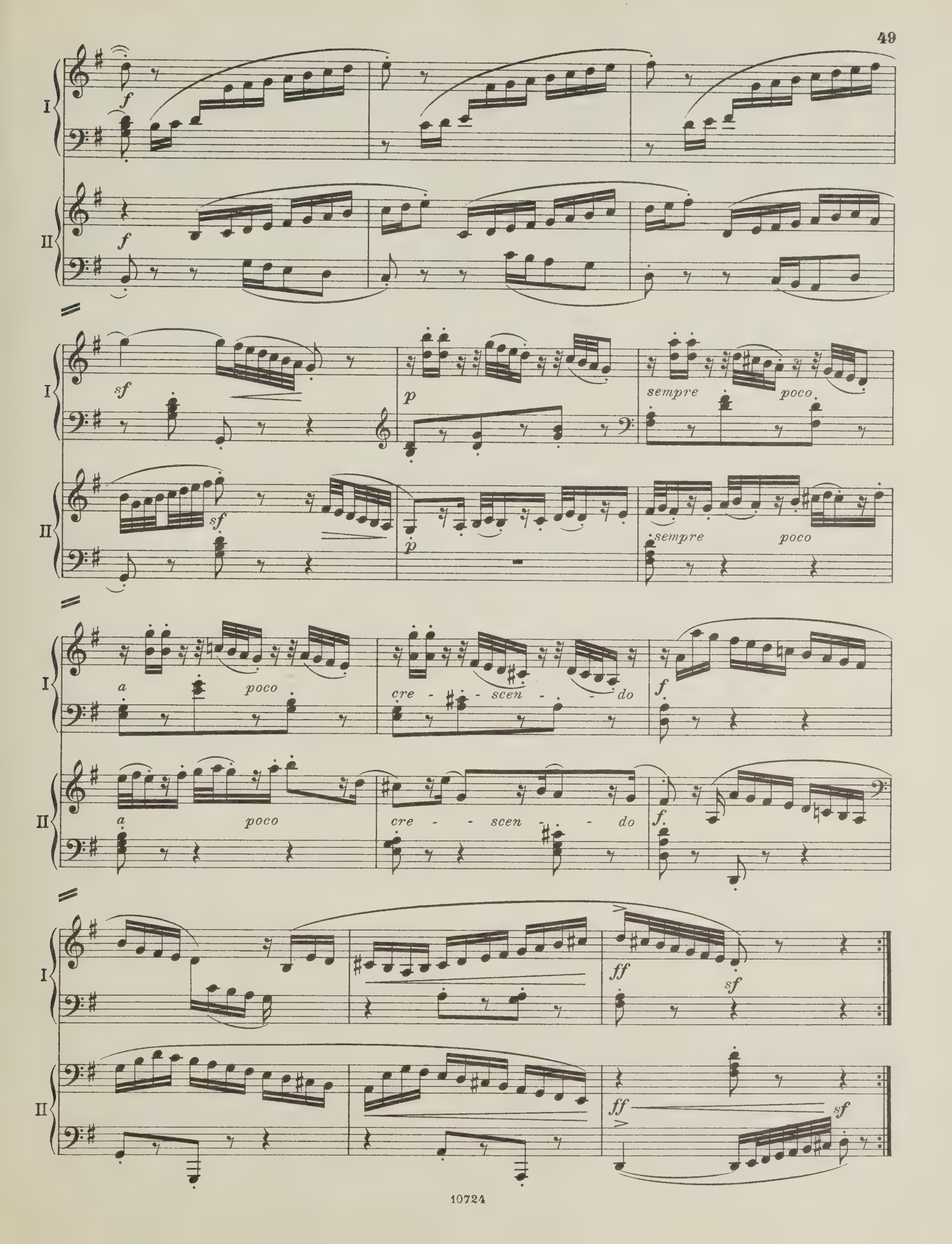
pp

22. Veränderung
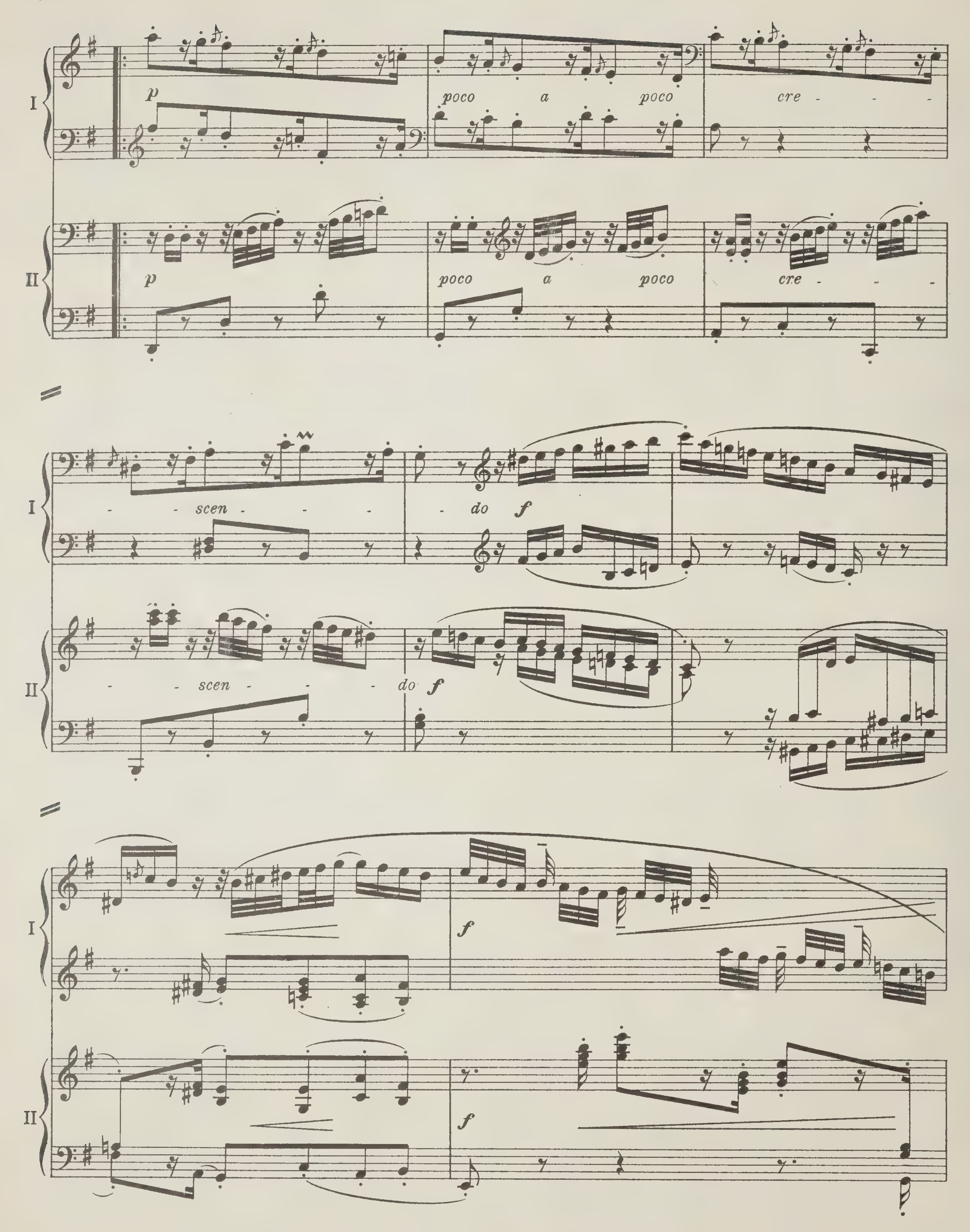


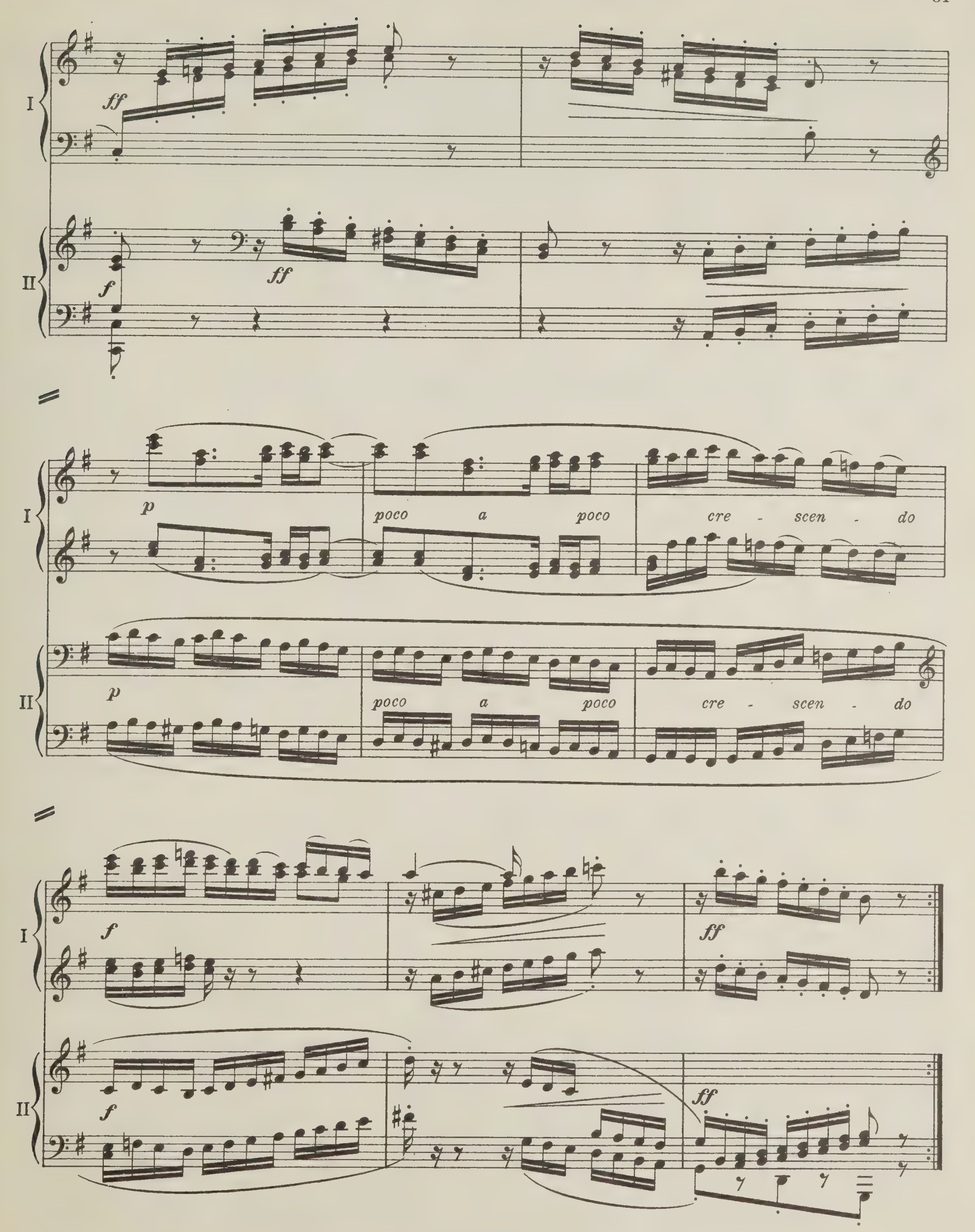


I
II
mf (tre corde)
cre - scen - do
f
pp (sempre una corde)
mp
pp
cre - scen - do
rit.
ff
cre - sces - do
mf (tre corde)
Allegro ♩ = 88
23. Veränderung
pp grazioso
Allegro ♩ = 88
pp grazioso

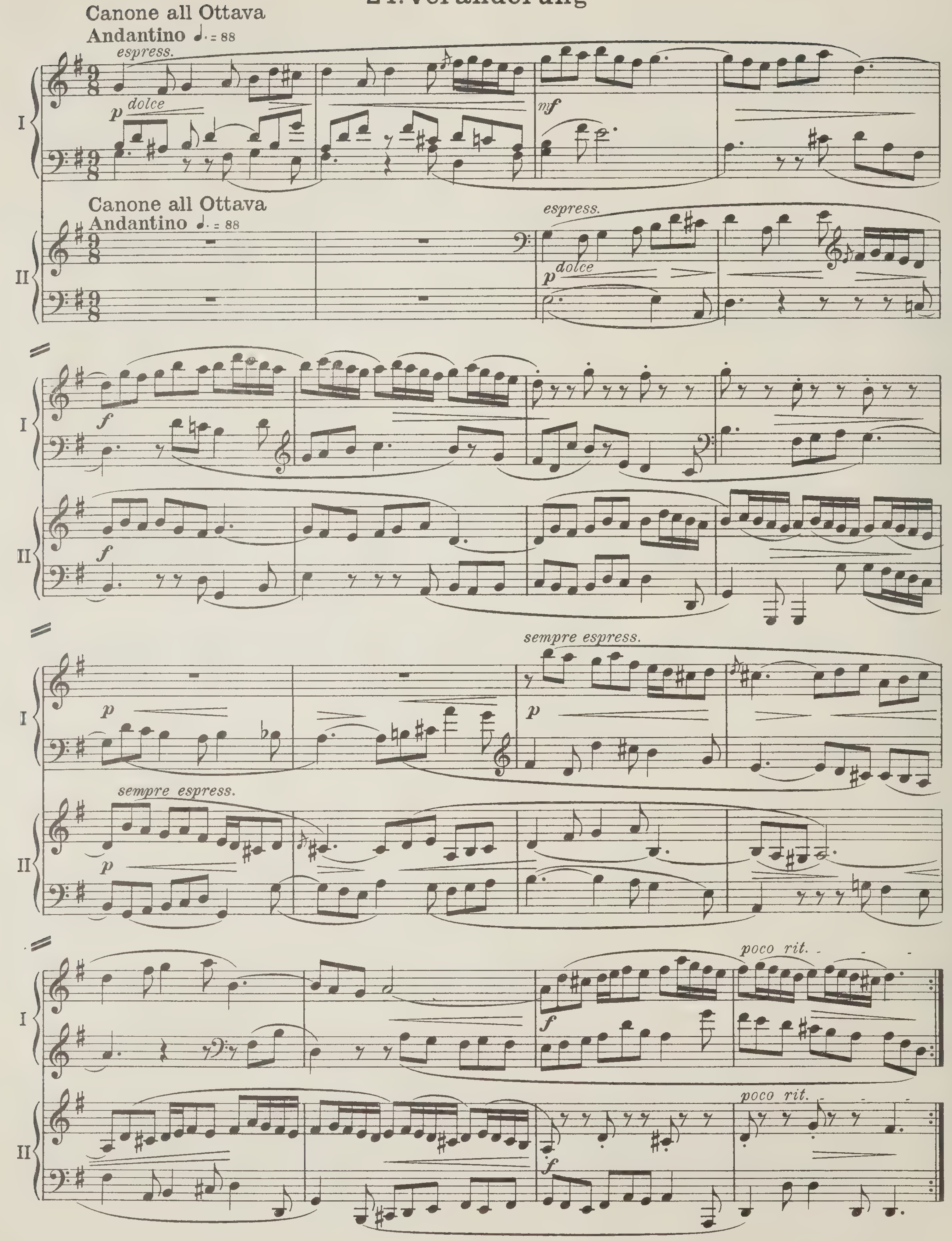


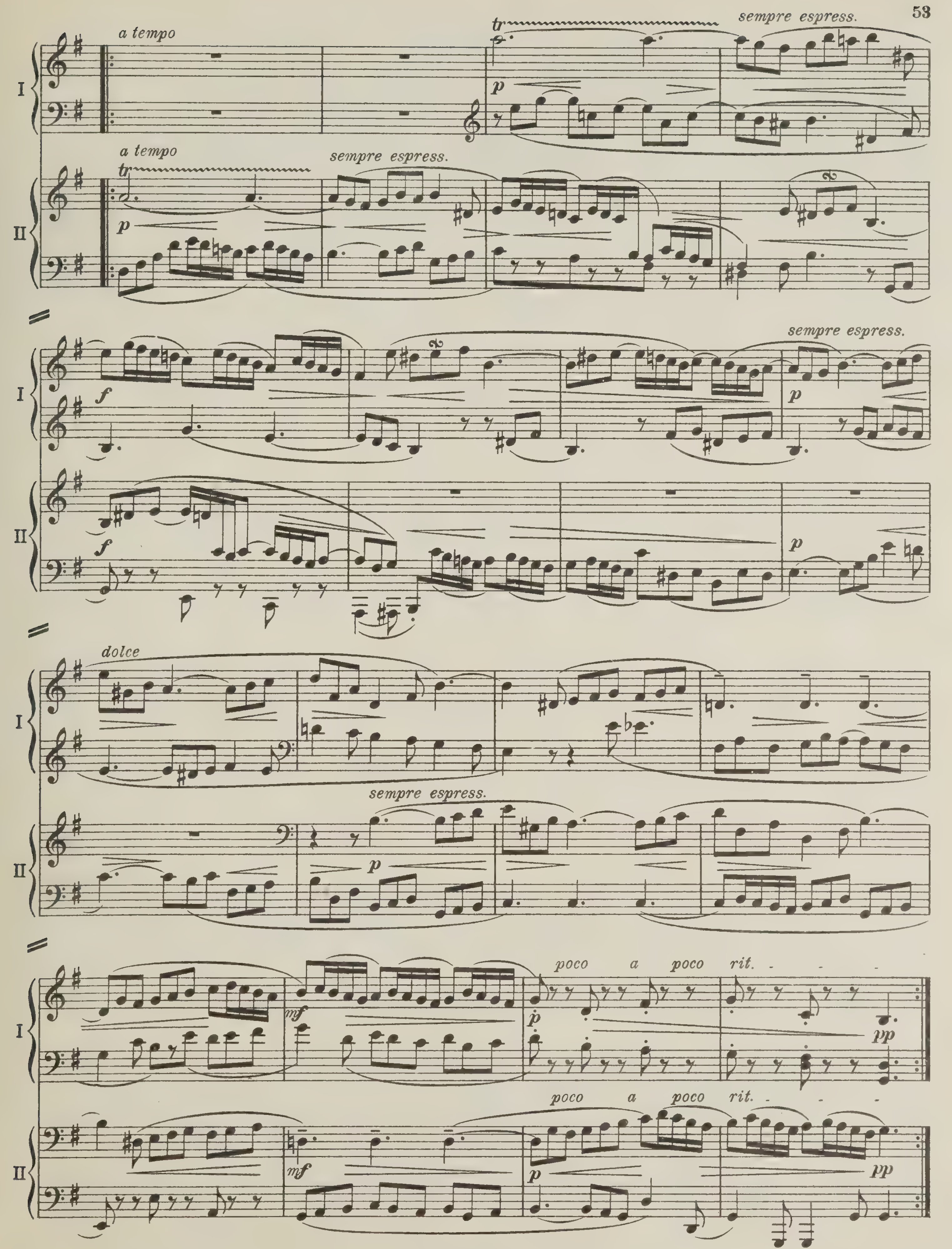
I
II
f
sf
p
sempre
poco
a
poco
cre - scen - do
ff


I
p
poco a poco
cre - - -
II
p
poco a poco
cre - - -
I
- - scen - - -
- do f
II
- - scen - - -
- do f
I
f
II
f

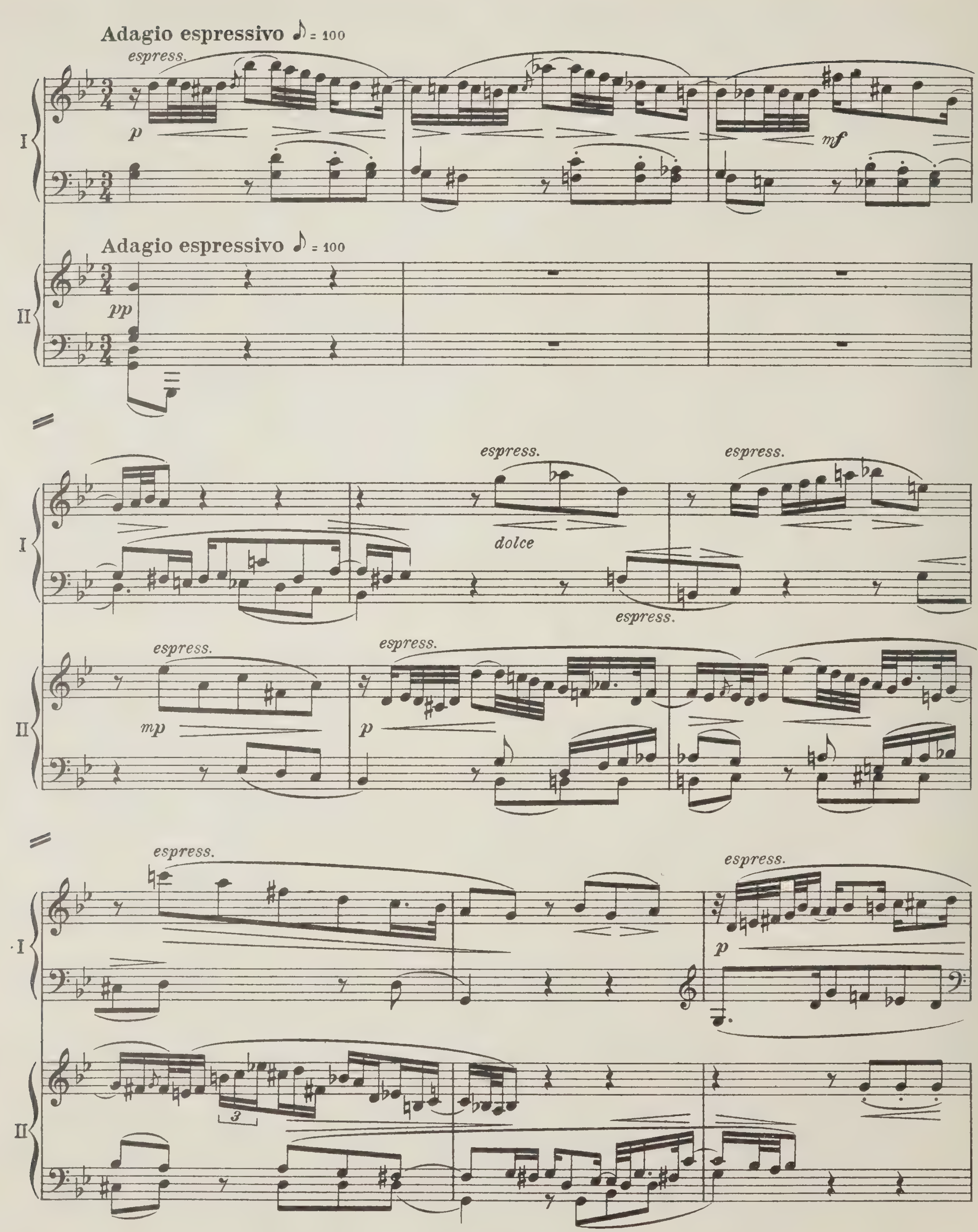

I
II
ff
f
p
poco a poco cre - scen - do

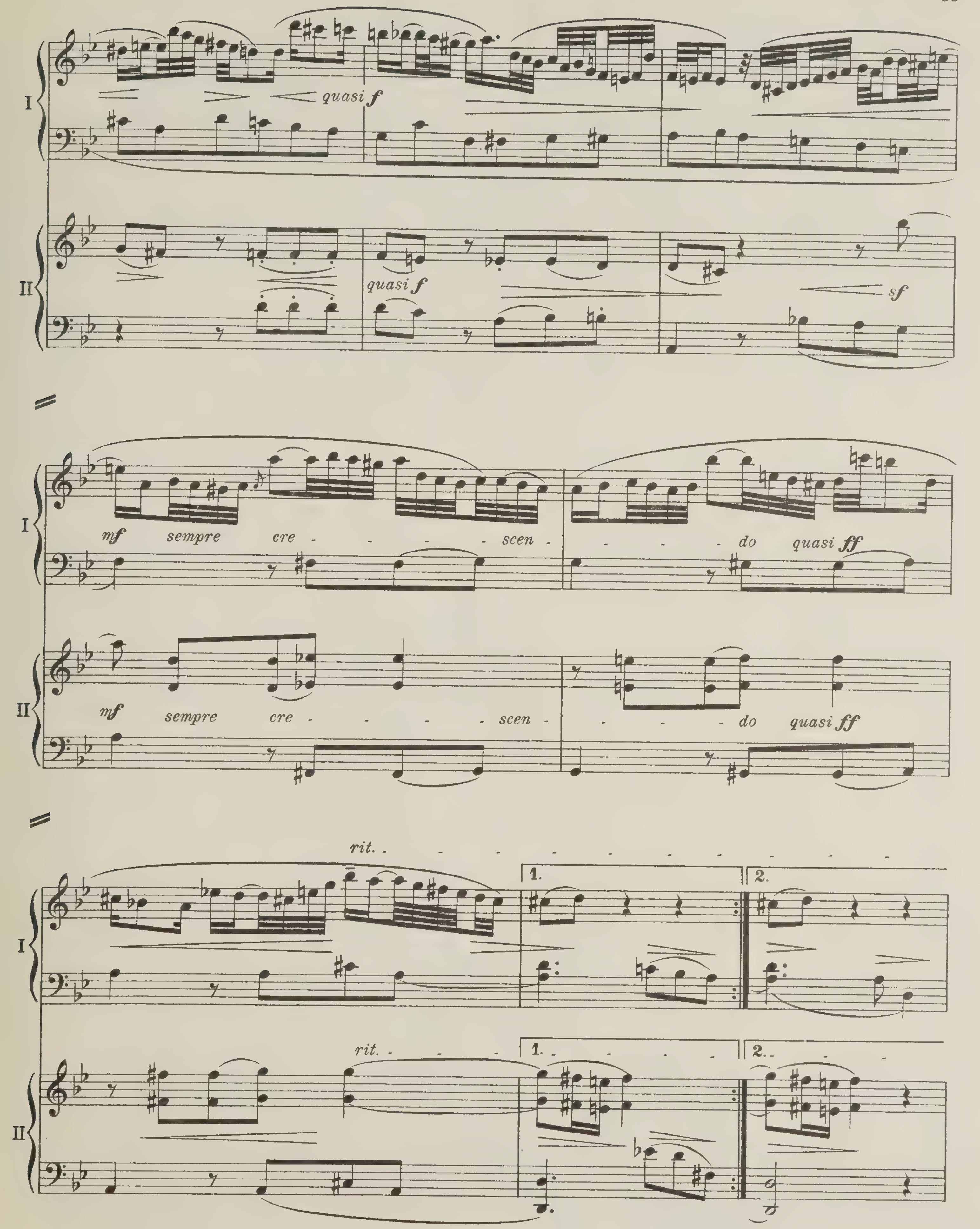
24. Veränderung

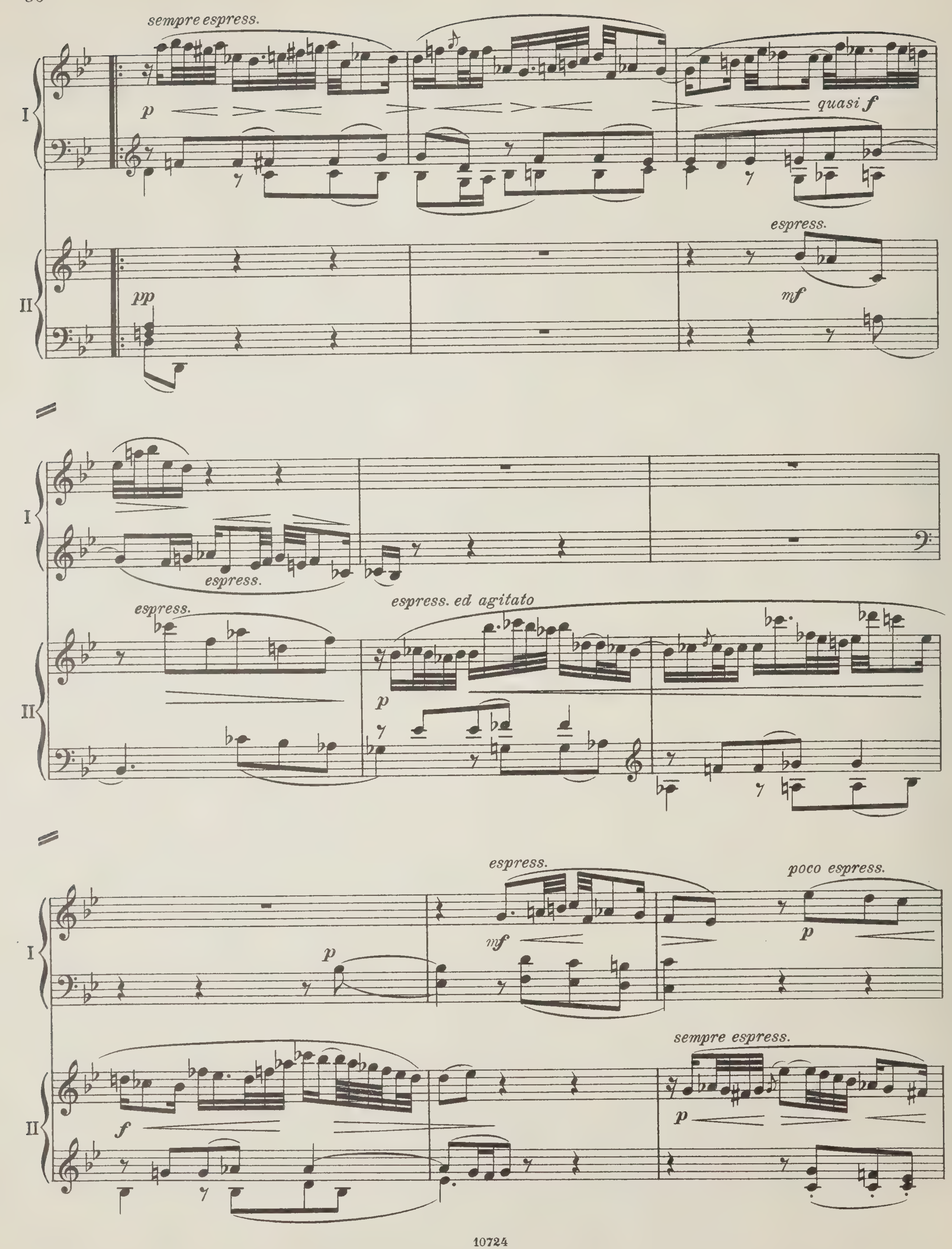


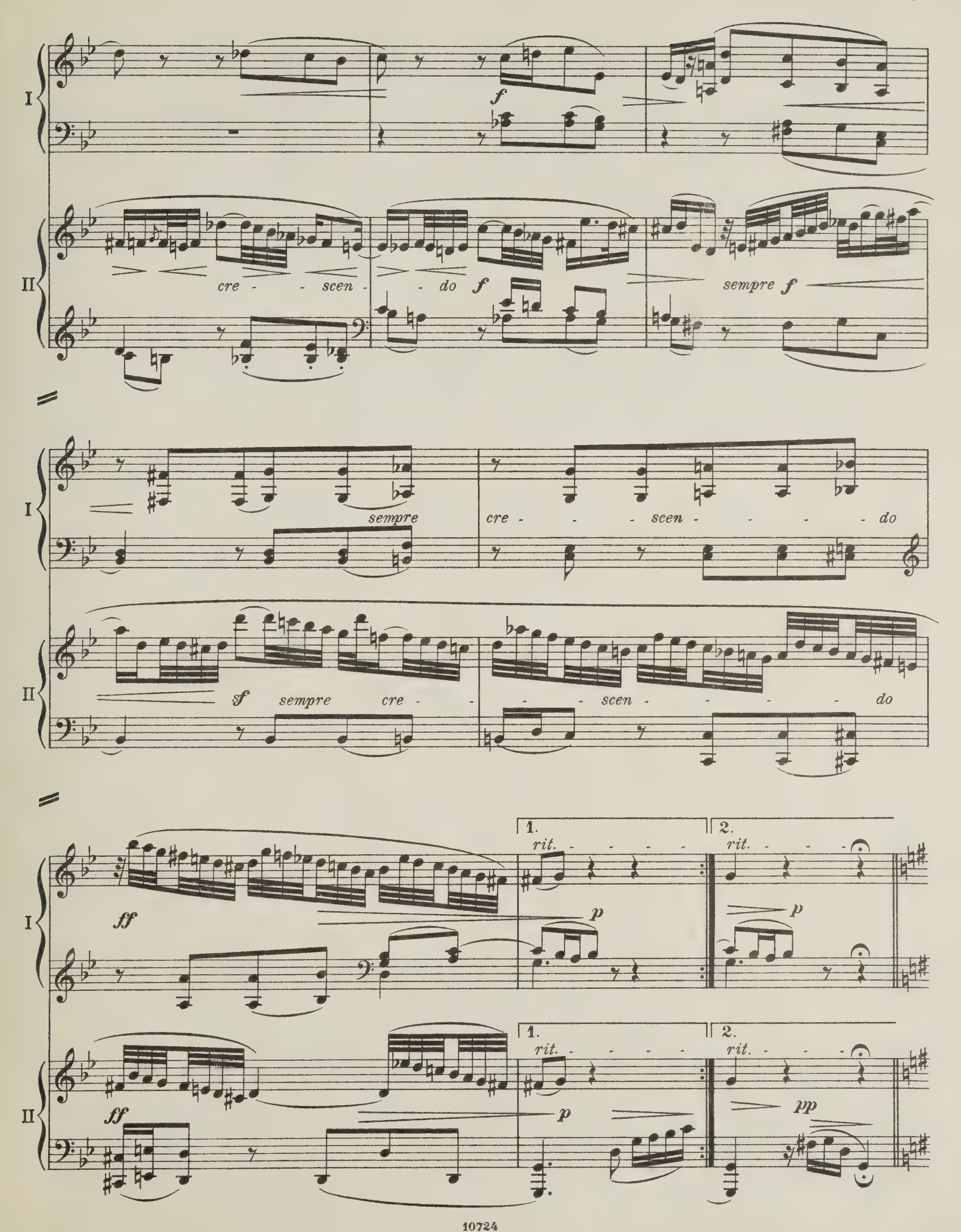

a tempo
sempre espress.
a tempo
sempre espress.
I
II
sempre espress.
dolce
sempre espress.
poco a poco rit.
poco a poco rit.

25. Veränderung

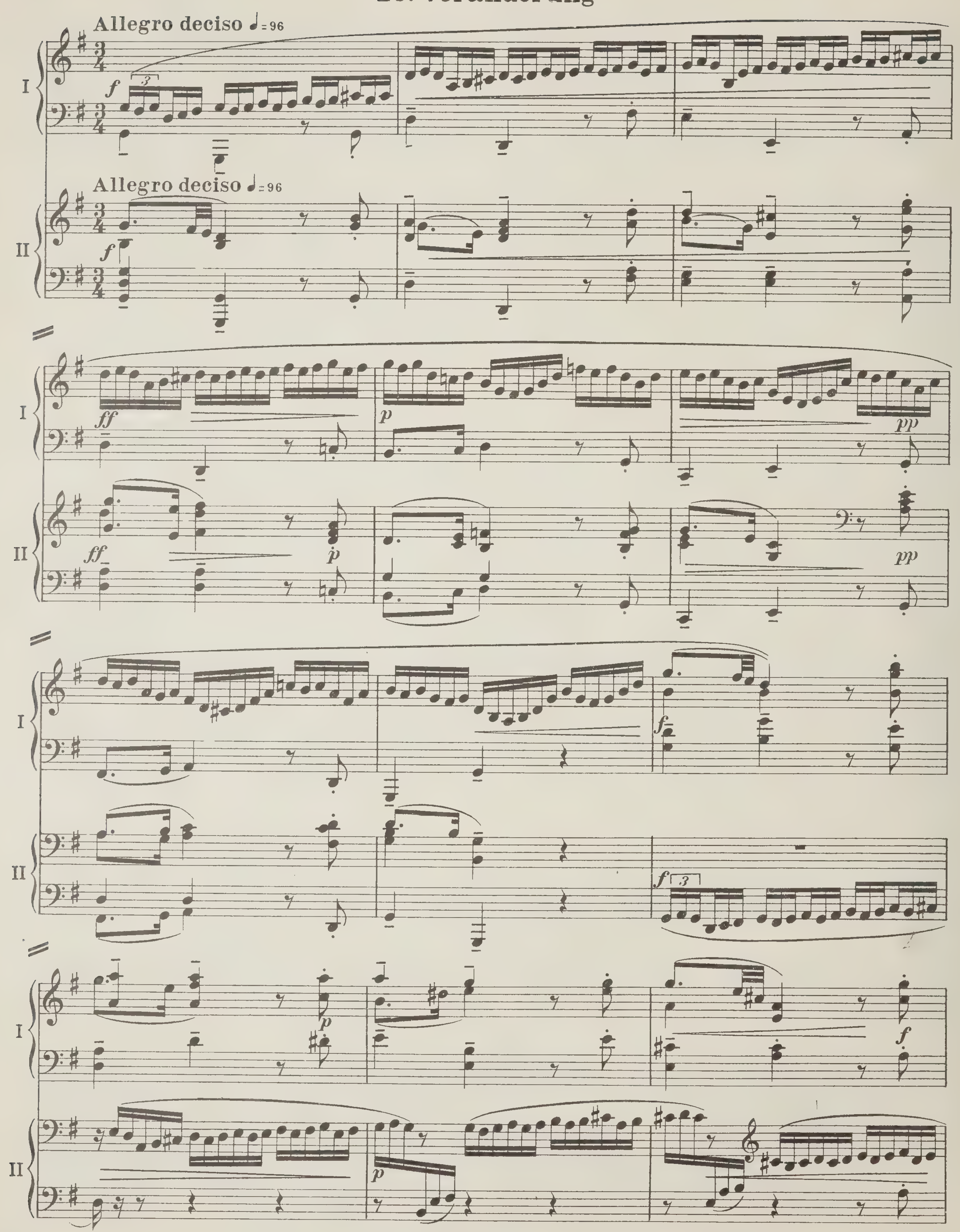


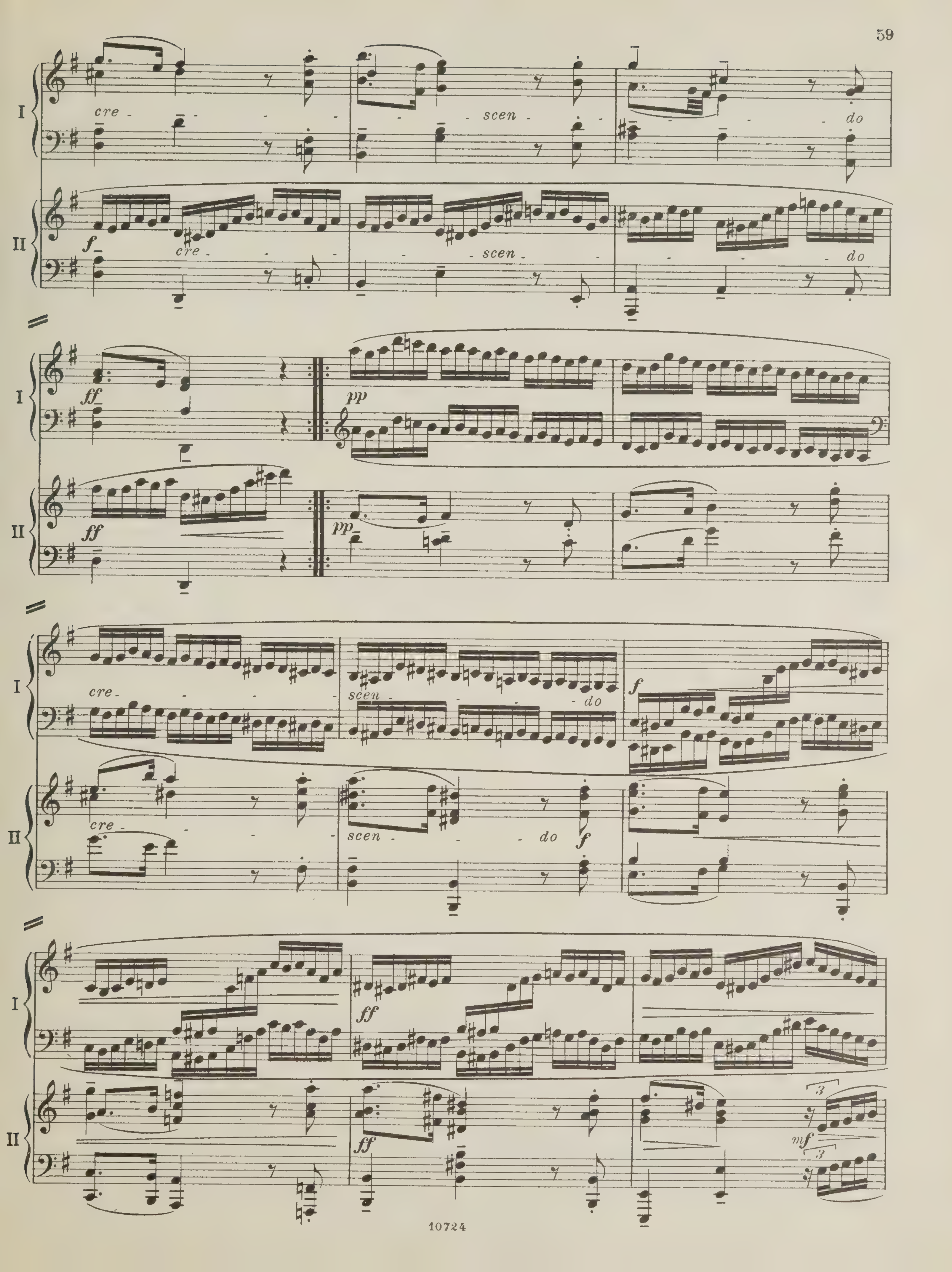

I
quasi f
II
quasi f
sf
mf sempre cre - - - - scen - - - - do quasi ff
mf sempre cre - - - - scen - - - - do quasi ff
rit.
1.
2.
rit.
1.
2.

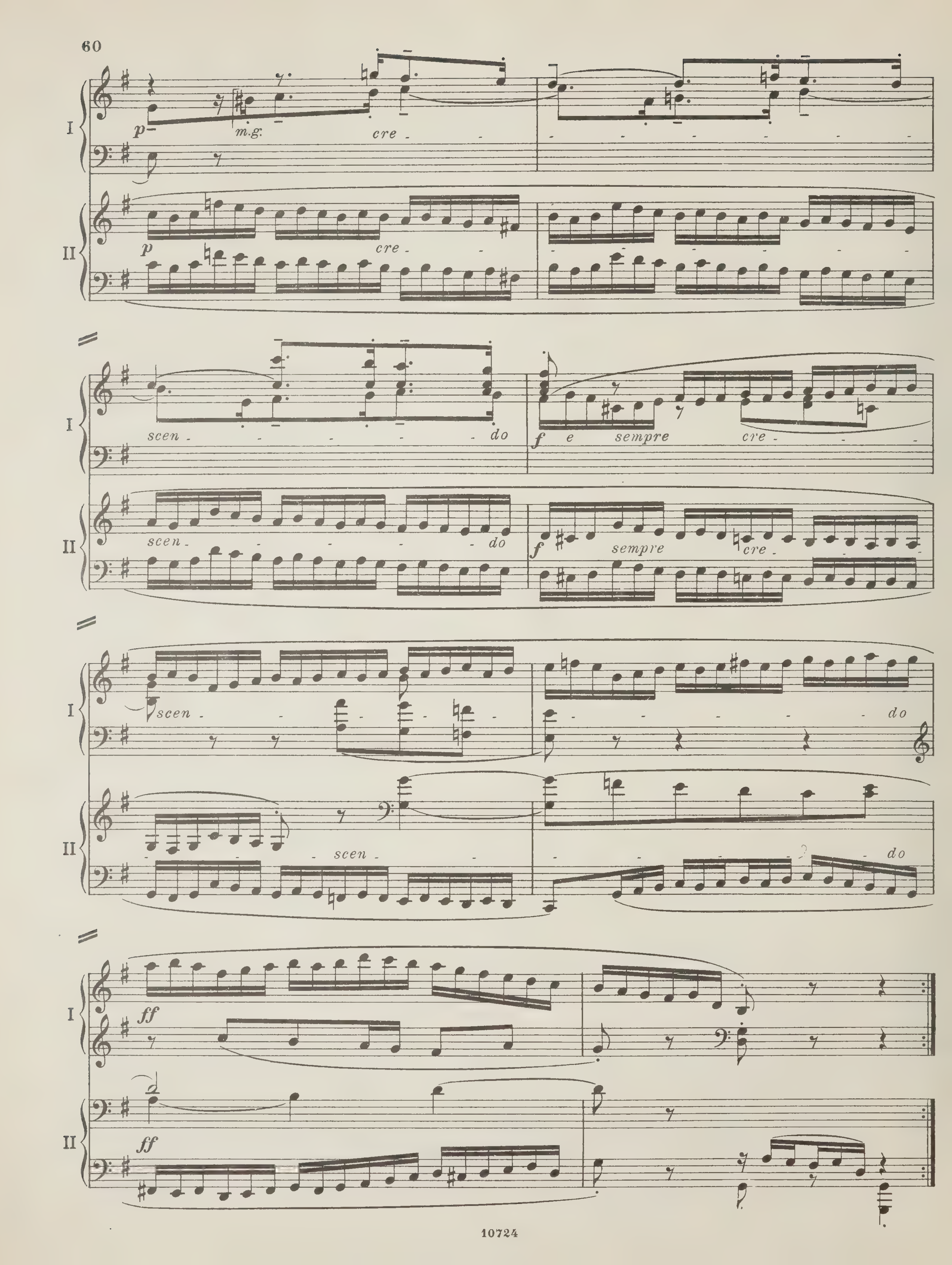

sempre espress.
p
quasi f
I
II
pp
espress.
mf
espress.
espress.
espress. ed agitato
p
espress.
poco espress.
p
mf
p
f
sempre espress.
p


I
II
cre - - scen - - do f
sempre f
sempre
cre - - - scen - - - - do
sf sempre cre - - - scen - - - - do
ff
1.
2.
rit. - - - -
p
pp
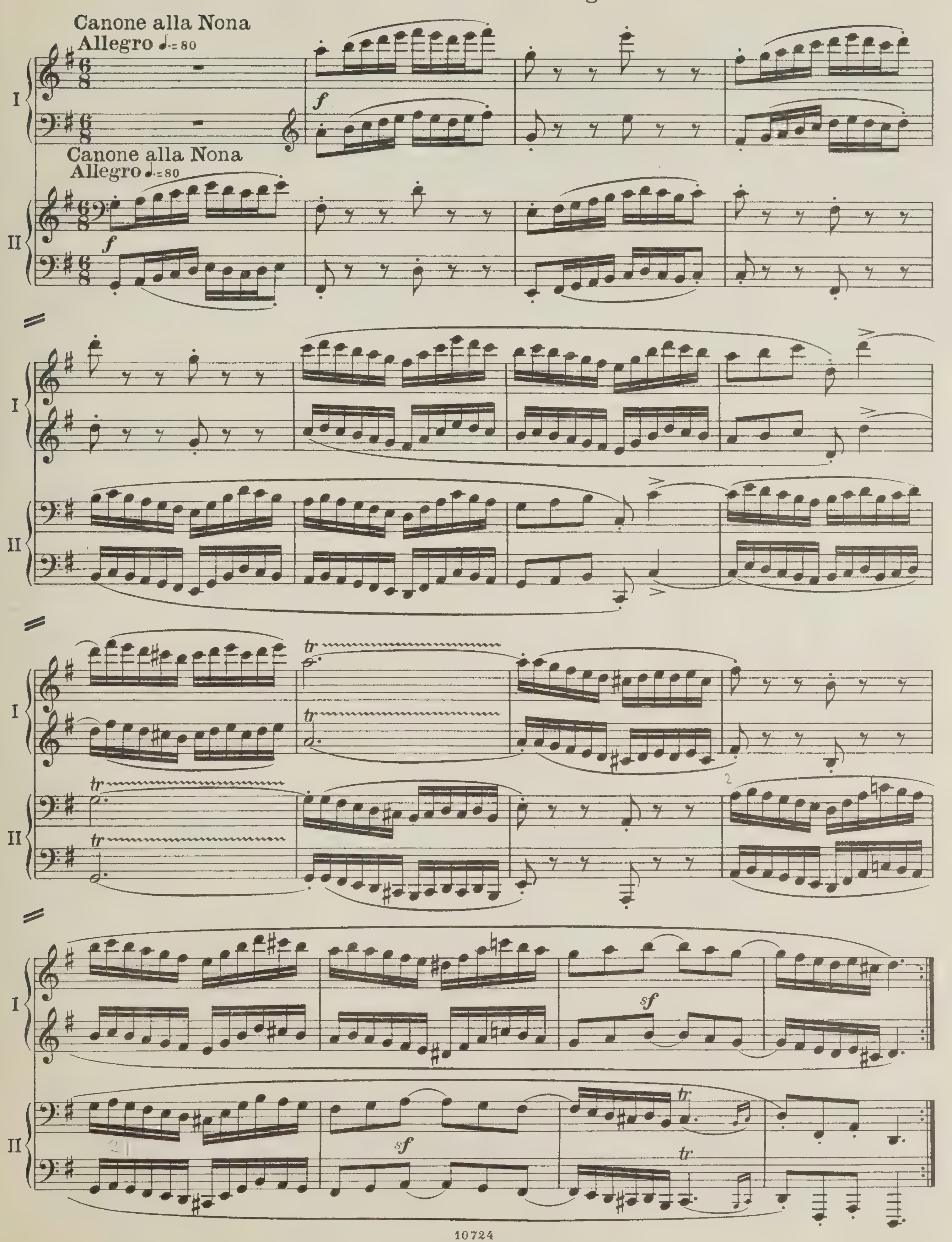
26. Veränderung

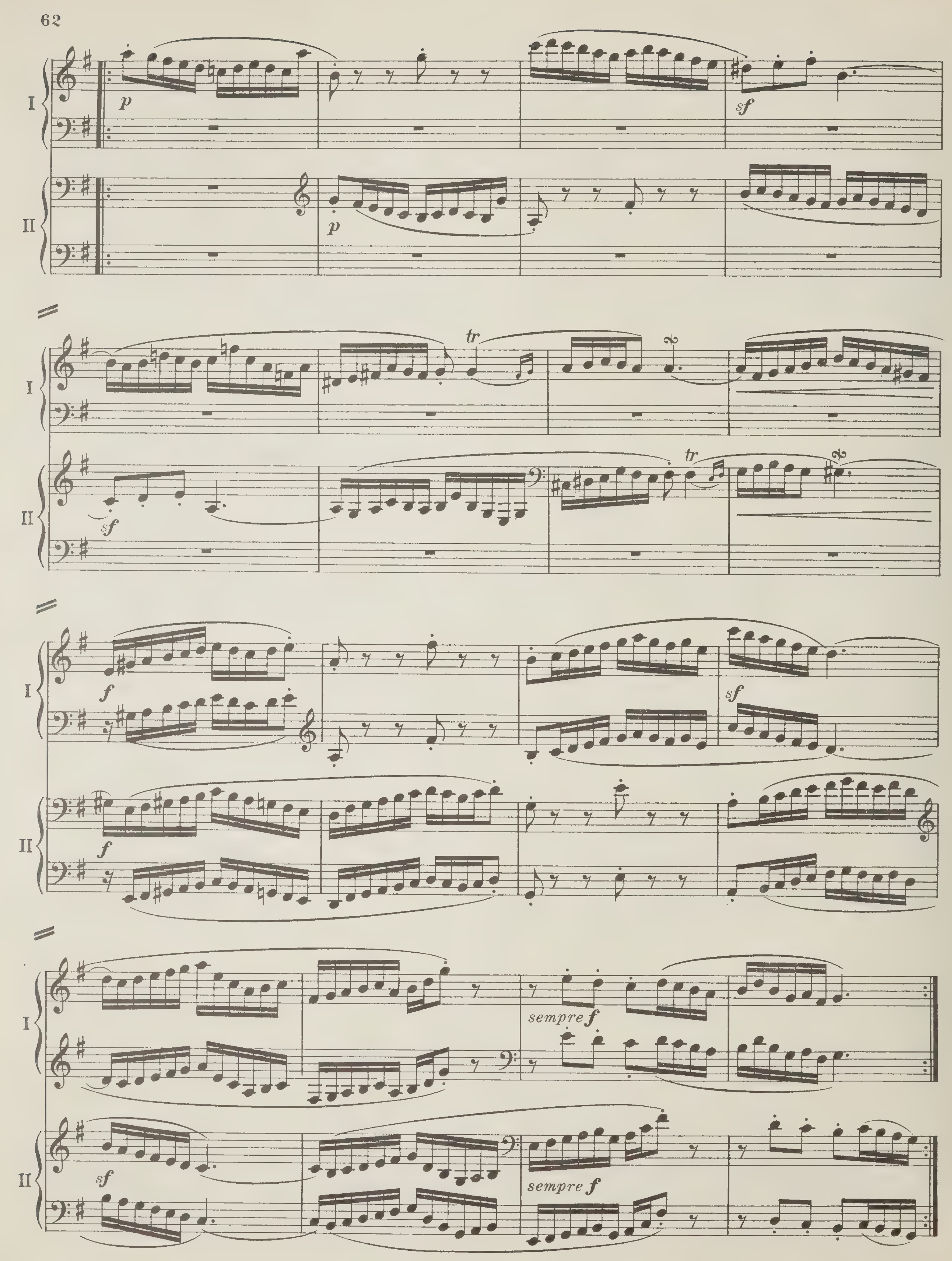



I
II
cre - scen - do
f
ff
pp
mf
3

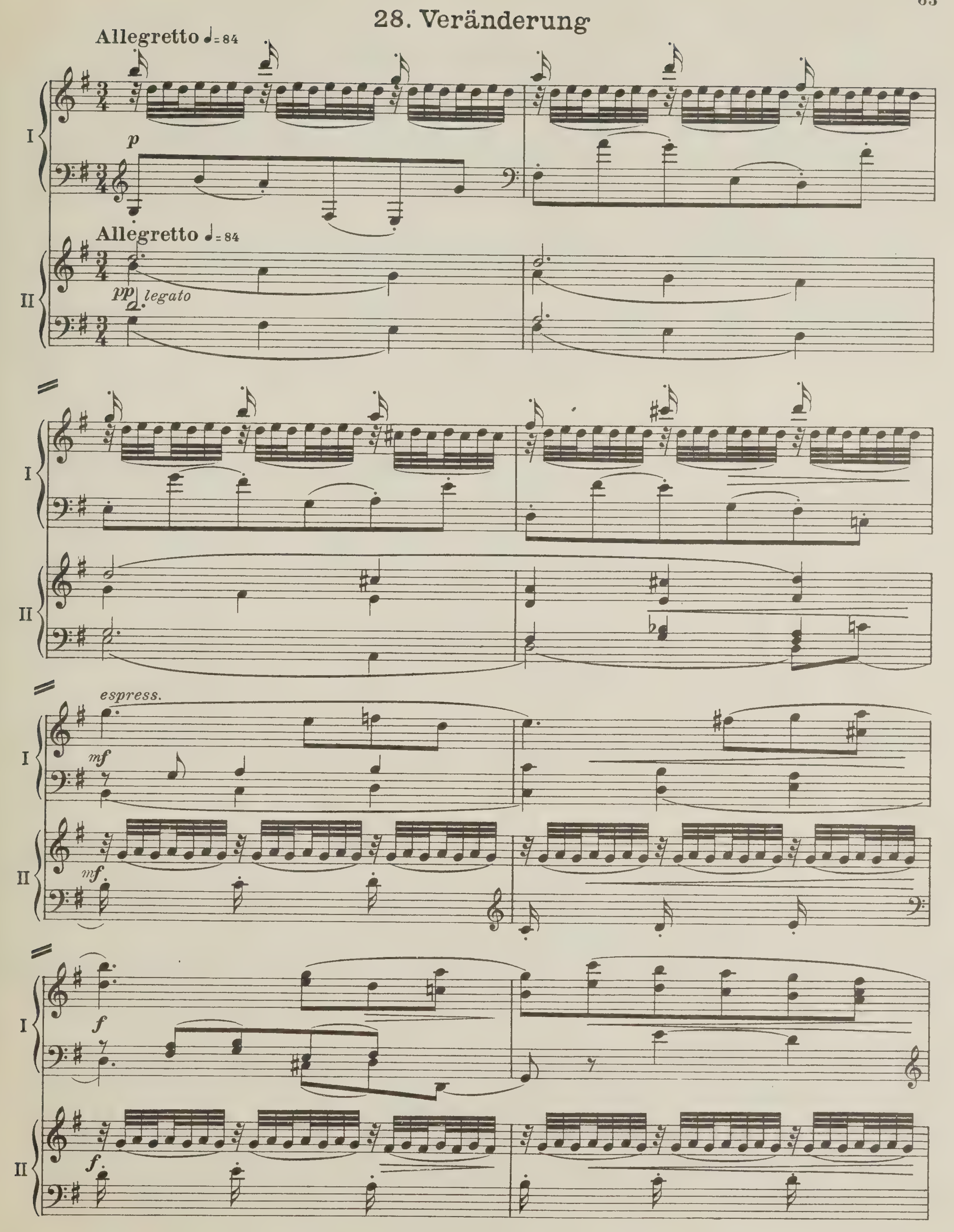

I
II
p
m.g.
cre -
scen -
do
f
e sempre
cre -
scen -
do
ff
ff

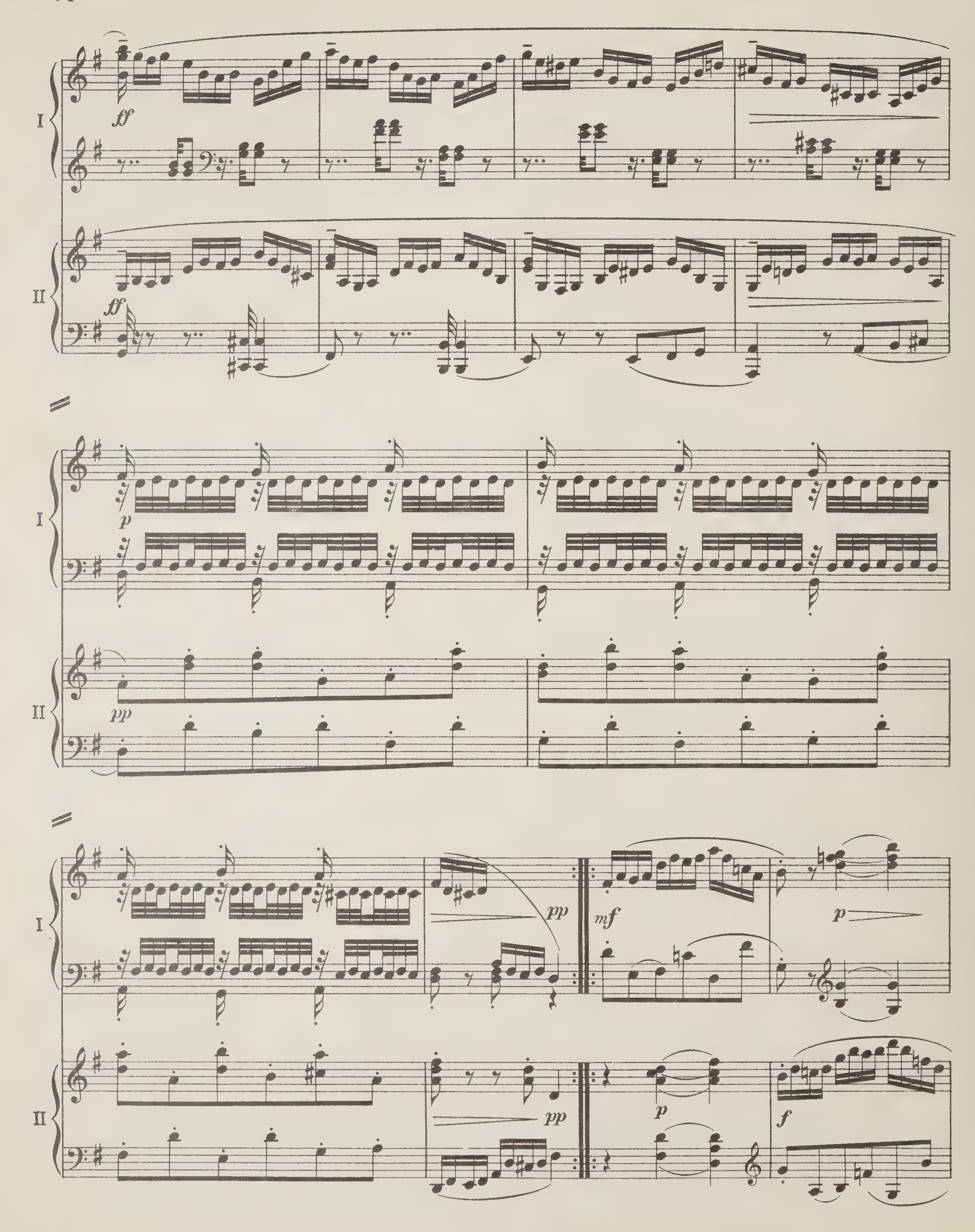
27. Veränderung

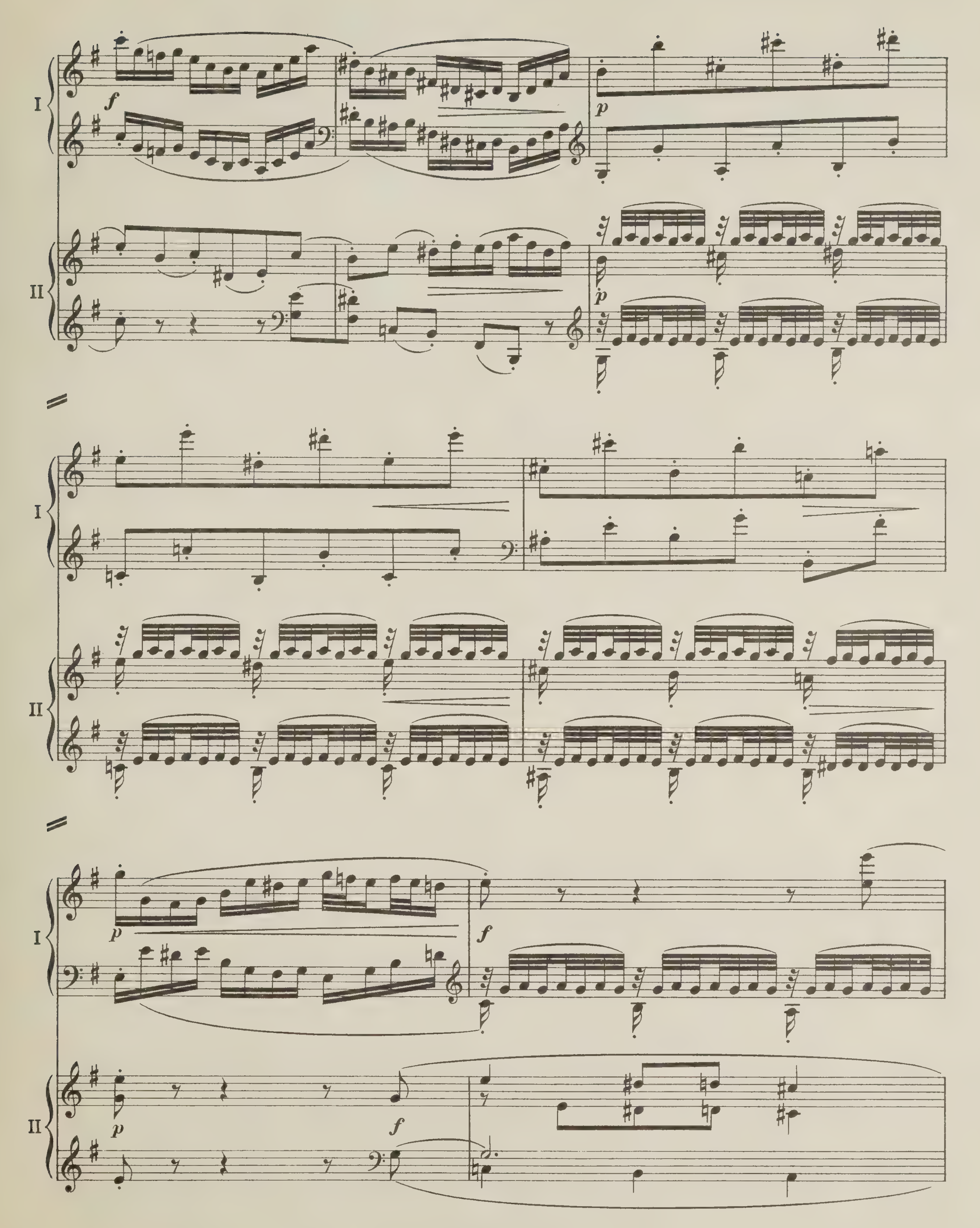



I
II
p
sf
tr
f
sempre f

28. Veränderung




I
ff
II
ff
p
pp
mf
p
pp
p
f

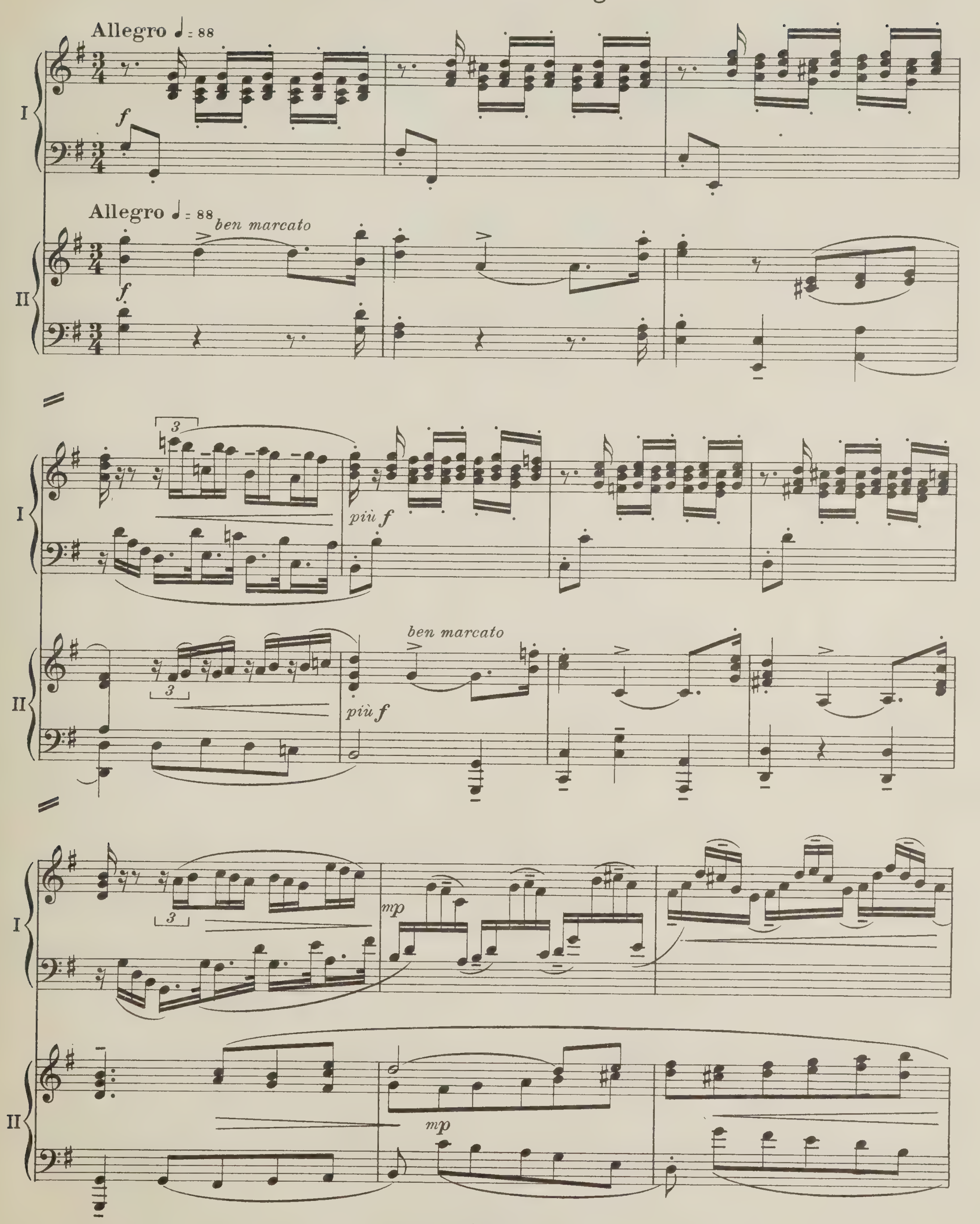

I
II
f
p
I
II
p
I
II
p
f
f

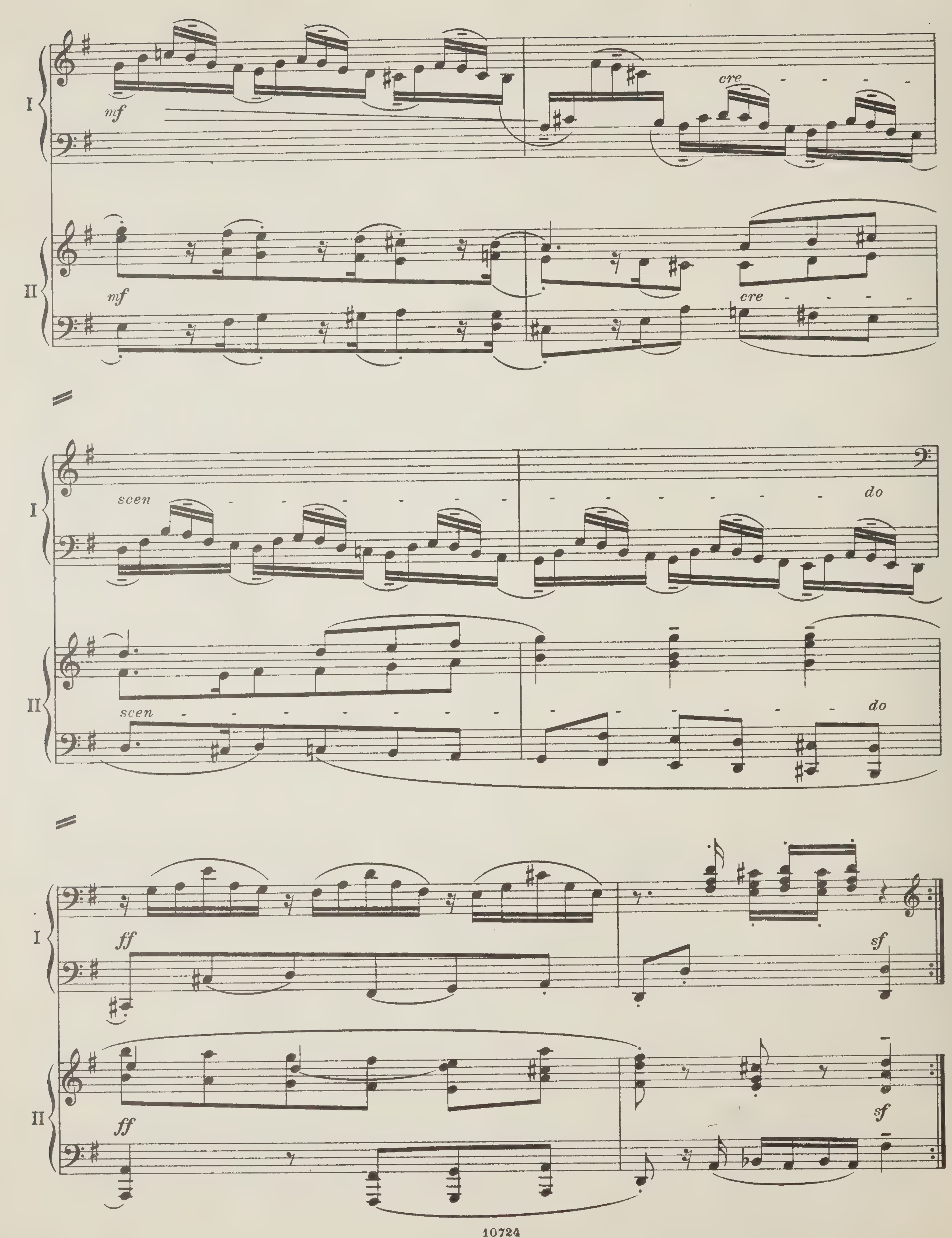
I
sempre *f*
e cre - - - - - - -
II
sempre *f* *e cre - - - - - - -*

I
- - - - - - - - scen - - - - do
II
- - - - - - - - scen - - - - - - - do

I
ff
sf
II
ff
sf

29. Veränderung




I
mf
cre
II
mf
cre
I
scen
do
II
scen
do
I
ff
sf
II
ff
sf

I

p

sempre poco a poco cre - - - - - scen - - - - - do

II

pp

sempre poco a poco cre - - - - - scen - - - - - do

I

f

II

ben marcato

f

I

ff

3

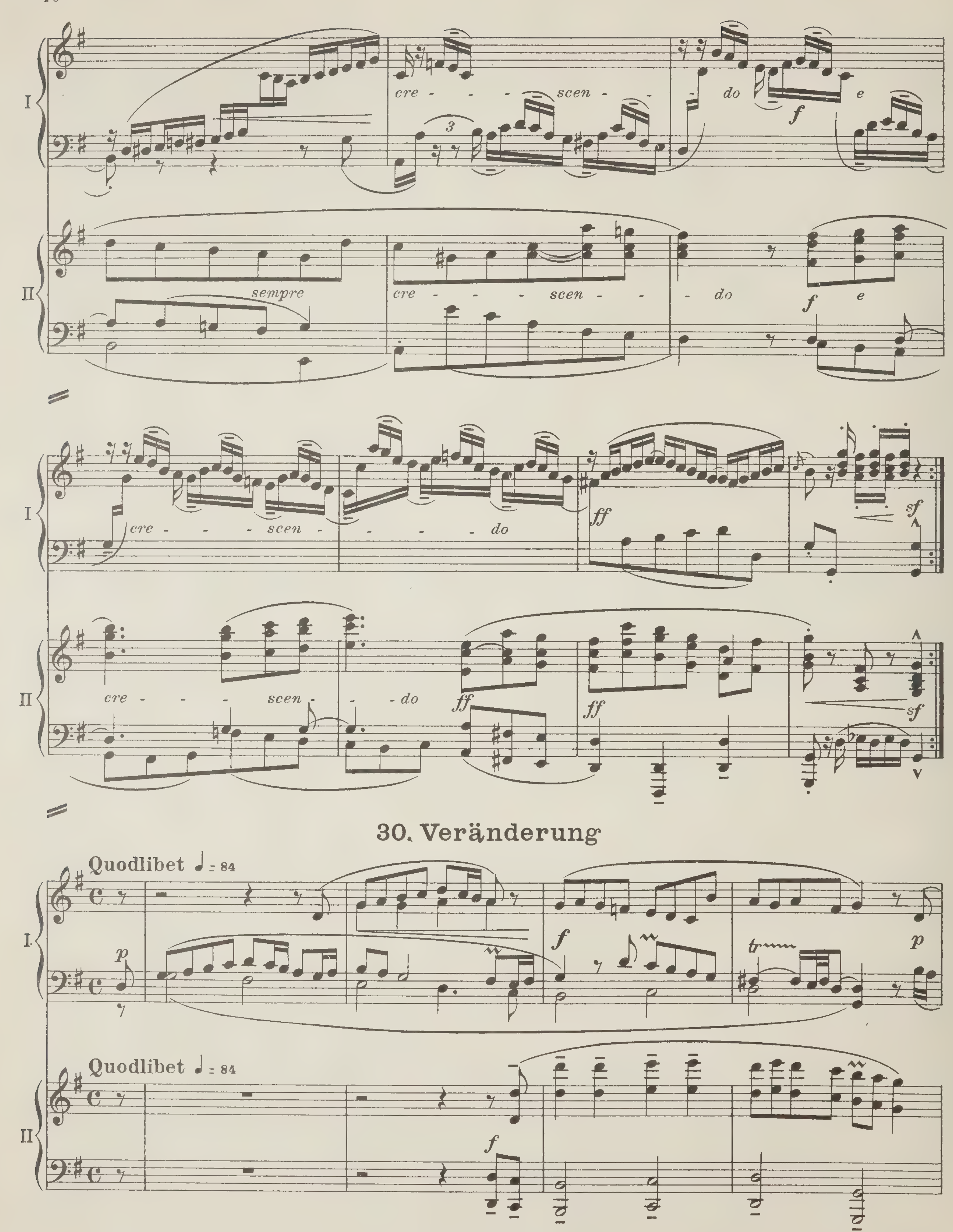
p

II

ff

p

poco espress.


I
cre - - - scen - - do f e
II
sempre
cre - - - scen - - do f e
I
cre - - scen - - - do
ff
sf
II
cre - - - scen - - do
ff
ff
sf
30. Veränderung
Quodlibet ♩= 84
I
p
f
p
Quodlibet ♩= 84
II
f



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